



# THE NEW YORK



# DRAMATIC MIRROR

VOL. LIV, No. 1,396

NEW YORK: SATURDAY, SEPTEMBER 23, 1905.

PRICE TEN CENTS



ALEXANDRA PHILLIPS.



THE NATIVE GIRL



"WHAT ails that woman?" "Sh-sh-sh!" The warning was accompanied by a wide opening of horror-filled eyes. "She is the prima donna's mother."

"Oh!" Mothers have, after all, the first and last call on the emotions, and thereafter we submitted to the body wriggling, the head twisting, the general, insufferable unrest of the woman who filled the chair in front of us. Only once were we stirred to new protest. That was when she cleared her throat. It was a continuous staccato, maddening performance lasting five minutes of a second.

"Sh-sh-sh!" The prima donna is going to sing. Her mother is always affected that way before her daughter gets out the first note. After that, if she is in fine form, the mother sits back, and a boat becomes a no quieter than she. If madame is not fit it is agony to watch the mother.

But to-day madame was exceedingly fit, and it was joy supreme to watch the expressive back and that mother. Such a contented back, broad and a little bent though it was; such an elated back as the prima donna shook out her topmost note as a bird shakes out a loose feather. Such a triumphant back when madame had finished her warbling and the house recalled her. Such a heavenly happy old mother when the curtain fell and she walked proudly to the door of the temple consecrated by her daughter's art.

Nerves speak ill-natured asides for the confusion of the wriggler in front. She may be the mother of one of the performers. And mothers have rights even a playhouse is bound to respect.

A magazine published a series of studies of "Unknown Wives of Well-Known Men." Why doesn't it duplicate its success by a series of "Unknown Mothers of Well-Known Actresses?" For instance, there lives in a gilded bird cage apartment two blocks from the house where lives the jolly star and her two sons the mother of May Irwin. The older Mrs. Irwin—that is the name on the door plate, although her name is Campbell—is seventy, but looks less than fifty. She is small and dainty. Miss Irwin could hold her in midair with one sweep of her muscular arm, though I have no reason to believe that she takes that form of exercise. Mrs. Campbell wears trailing, Camille-like garments, usually of white, that are wonderfully becoming and fit well into the scheme of the luxurious little apartment. And the stories she tells and the queer old photographs she has of May "and the other ones!" By the other one she means her daughter Flo.

There is that small, mouse-like woman with a deep, low voice, and who habitually wears grays and browns, Mrs. Adams—Maude Adams' mother. Mrs. Adams is an intelligent actress of two score years' experience, who is just now playing the role of the doctor's wife in Mrs. Loringwell's Boots. Mrs. Adams is the best coach her daughter ever had. She is, in proportion to her means, the most benevolent woman in the profession.

Mrs. F. M. Bates, the old for woman in The Darling of the Gods, is Blanche Bates' most beloved counsellor. An old actress, she has led Miss Bates over many a thorny path of inexperience with a wise guiding hand.

Eleanor Robson says of Madge Carr Cook, who does not belong in the class of unknowns: "Mother is of incalculable help to me in studying a role. She encourages me to say what I think of it, and usually her answer is: 'Your idea is quite right, but the audience will not understand it. You must elaborate your business to convey the idea,' and we rehearse the scene on the spot."

It was a far foreshadowing of events to speak of Lillian Russell as "the unknown mother of Dorothy Russell," but some biographer now engaged with his nursing bottle may some day so phrase her. Dorothy is ambitious, and Mamma Lillian is proud of her and gives her many a lesson in acting in their country home at Bay Ridge.

Jennie Yeomans has only to say "My mother taught me the business" to capture a vaudeville house, for every one knows that "My mother" means delightful Annie Yeomans, whom to label "unknown" will be to libel for many a year, or as long as the memory of laughter endures.

Isotta Jewell's mother is all that her maiden name, Jewel, implies, and Elsie Janis' mother is the best of business-managers and talent promoters.

Lulu Glaser's mother is youthful and her charm, and Mabel Gilman's mamma has been one of her chief assets. Julia Dean's mother keeps alive the traditions of the old-fashioned word, "lady," and Ann Warrington's home rule is curbed by a pretty little white-haired mother, upon whom stately Ann looks with the fond pride of a big doll girl in a tiny doll.

All these girls will tell you that mothers are the greatest of present day institutions.

Freely I admit that J. H. Bunny, he of the long time lameness in "Way Down East," is one of my matinee idols. I found myself gazing enraptured at him in the extreme end of the pictures in Easy Dawson, when it was the duty of every calm, judicial person to look at Raymond Hitchcock, where the limelight fell upon him in the middle of the stage.

It isn't our fault that Mr. Bunny is so distracting. I am sure that when he was born the Lord glanced at him, laughed, and said: "I have fashioned a comedian." Although no one ever charged him with being handsome, he has the best natured face in the profession. Also the most impertinent, aspiring nose, the most jovial, out of the deeps laugh, and if there be a more wholesome personality in all the realm of Theatrical I have never met it. I would rather have a wide, encompassing smile from J. H. Bunny on a blue morning than a tainted cheque from John D. Rockefeller.

Maude Adams has changed the name of her country place at Benkenhoma. L. I. Once Sandy Garth, it is now Polly Hills Farm.

Jaguarina bade farewell to her army of friends and started on tour. It has been ten years since

she tasted the pleasures of the road. Every night at the Thalia, in The Life That Kills, she was greeted with a round of applause. There was always an enthusiastic squad from the army there to fire a volley of good wishes. But to the surprise of many of these friends Jaguarina needed no such dramatic props. Although she had been playing a purely domestic role for ten years, the smell of the grease paint affected her as the smoke of battle the war horse. Her eccentric comedy work has suffered no diminution.

Two successful vaudeville actors smothered with girl—that's The Ham Tree.

As one of a progressive roof-garden party I saw Carmencita at Hammerstein's. The Spanish dancer's charm is not analyzable. It isn't the charm of the dance, although she dances as a gay scarlet feather is blown by the wind. It isn't beauty, for there are back row chorus girls in America who are as pretty as she. It is dress, perhaps, and Spanish temperament, and that tantalizing quality, mystery, her slow, lacy smile is enchanting; the side glance from her narrow, black lashed eyes alluring; the play of the nascent muscles in her olive skinned shoulders a fascination of motion. Carmencita's appeal is not spiritual. She would be a fearsome rival. None but a blind wife would hire her as housemaid or permit her husband to employ her as his divinity of the typewriter.

THE NATIVE GIRL.

RICHARD MANSFIELD'S PLANS.

Richard Mansfield's return to New York last week brought out with completeness his plans for the coming season. Rehearsals of Don Carlos began Thursday, and the preparations indicate a performance and a spectacle beyond anything this artist has done. Ten settings will reproduce the actual localities in the plays from the royal palace of the Escorial, Madrid. Mr. Mansfield has himself arranged the incidental and orchestral music for an orchestra of concert proportions from the score of Verdi's grand opera, Don Carlos.

A company of 117 has been engaged, which includes such well known people as A. G. Andrews, Fuller Mellich, Florence Rockwell, Eleanor Barry, Lester Kenyon, Irene Prahar, Sidney Mather, Clarence Handyside, Florence Bradley, Sheridan Block, Adelaide Nowak, Franklyn Hurleigh, Ernest Ward, Vivian Bernard, Nora Dunbar, Margaret Kilroy, W. Whitrop Chamberlain, Frank Maples, Walter Miles, A. Haffey, Charles Quinn, Walter Jones, Frederic Lane, W. H. Gilman and Leonard Shepherd, the last four from leading London theatres.

In addition to Don Carlos, Mr. Mansfield will make productions of Shakespeare's King Richard III and The Merchant of Venice, Moliere's comedy The Misanthrope, Tolstol's Ivan the Terrible, A Parisian Romance, Beau Brummel and Stevenson's Dr. Jekyll and Mr. Hyde. Following three weeks at the Grand in Chicago, Mr. Mansfield dedicates two new theatres in America west to Omaha, Denver and San Francisco where, owing to the complete inefficiency of the seating capacity of the Columbia several years ago, he will make his productions in the Grand Opera House, usually opened only for grand opera. Thence the tour will continue to Los Angeles, New Orleans, Baltimore, Philadelphia, Pittsburgh, Cincinnati, St. Louis, Detroit, Toronto, Buffalo and Boston into New York for his annual four weeks in April.

JULES GRAU DEAD.

Jules Grau, a member of the well known family of operatic managers, died at his home in New York City on Sept. 11, from locomotor ataxia, after a two years' illness.

Mr. Grau was born at Brun, Moravia, fifty-two years ago, and was brought to this country when two years old. He was a son of the still surviving Herman Grau, who managed Admetus and other operatic favorites of a generation ago. Maurice Grau, the impresario, is his first cousin.

Jules Grau started in the theatrical business with his uncle, Jacob Grau, at the Theatre Francaise, now the Fourteenth Street Theatre, New York. At that time the theatre was owned and controlled by his uncle, who brought to this country the greatest living tragedienne, Madame Adelaide Ristori. Afterwards he became treasurer for Mlle. Marie Alméida, when she appeared at the Lina Edwards Theatre, New York, and for years he was connected with his father and uncle in various great attractions. In 1868 Jules Grau was engaged with his father, which toured all the largest cities in the United States and the South. In 1872 Jules Grau started out for himself, and organized his own opera company, and toured the entire country, making the South one of his strongholds. In addition to many operas, he was the first to take to the South such operas as The Black Hussar, The Brigand, Clover, Amorita, and Gilbert and Sullivan's Gondoliers. In 1884 Jules Grau associated himself with his younger brother, Matt Grau, when they inaugurated comic opera at popular prices, playing mostly from one to four-week stands, producing all the latest operas. He produced The Mikado for the first time in this country. His ailment only recently incapacitated him for business, and last season he managed The Wizard of the Nile and also Sousa's opera, El Capitán.

Mr. Grau leaves a wife and three children. The funeral services were held Wednesday morning.

A PLAY BUILDING COMPANY.

Selwyn and Company, play brokers, have filed plans for a five-story building on the south side of Fifty-fourth Street, between Ninth and Tenth avenues, where they will start a business of "building" plays. The firm will take plays in manuscript and stage them; design and make costumes and scenery, build electrical apparatus and attend to all the details prior to the presentation, work now done by a score of firms, with attendant inconveniences.

LEAGUES PUT OUT FIRE.

The members of the Professional Woman's League who live in the club house saved their building from a fire on the night of Sept. 13. Among those who by their presence of mind did away with the need of firemen were Mary E. Sellen, Marie Bingham, Emerin Campbell, Isotta Jewell, Myra C. Brooks, Engel Summer, E. Oldcastle and the Countess de Castle Vecchia. The damage to scenery and walls was less than \$500.

LAWRENCE HANLEY'S FUNERAL.

The body of Lawrence Hanley, who died at Los Angeles, Cal., on Aug. 28, arrived in Savannah on Sept. 11, where the funeral took place next day. Services were held in St. Patrick's Catholic Church and were attended by many actors who were in the city at the time. The pallbearers were chosen from among the Elks and Mr. Hanley's old friends. Burial was at the Catholic Cemetery.

ANOTHER BIBLICAL PLAY.

Messrs. Shubert, Fisher and Perley announce that they have in preparation a production of The Nazarene, a Biblical play by Hal Reid and Bertha Belle Westbrook. The production will be under the personal direction of Frank L. Perley. The play is concerned with the early days of Christianity. Among the historic characters are Pontius Pilate and Nero. A great cast will be employed.

THE STAGE IN PARIS.

The "Dead Season" in France—Some Law-suits—New Plays The Year's Successes.

(Special Correspondence of The Mirror.)

PARIS, Sept. 9. This is the "saison morte." All theatres have closed with the exception of the Comédie Francaise, the Grand Opera (which two receive financial aid from the Government), and a few "stragglers" who refuse to succumb to the heat of Summer with its open-air attractions. Off and on, this or that theatre is opened again for a special matinee, a single evening performance or even for a run of a week by some traveling theatrical troupe, or hired outright by some ambitious author who has not succeeded in having his plays accepted by regular managers. In the hope of making a strike he presents them at his own expense, an undertaking which seldom proves profitable. These ripples on the surface make no impression, still they return year after year. Hope dies a hard death.

But while theatres are closed, the profession seems particularly busy with all sorts of lawsuits, some of ancient date. Mademoiselle Sarcy, prima ballerina of the Gaité, is being sued by her managers, Isola Brothers, for refusing to dance in a ballet which required her to don an historical costume in keeping with the play at hand. She indignantly refused, declaring the exercise of her art impossible except in the regulation short tarian skirt. The judges thought likewise and decided in her favor. It is said, however, that Isola Brothers will not let the matter rest there.

Poor Mademoiselle Brandès has not been so fortunate in the suit brought against her by the Comédie Francaise for breach of contract. About three years ago, for reasons best known to herself, she suddenly left the above mentioned theatre in order to become the "star" at the Renaissance, where she has ever since reigned supreme. However, it will cost her a pretty penny, if not put an end to her career in France altogether, for the verdict just rendered orders her to pay a penalty of 25,000 francs, to lose all rights to a pension, and forbids her to appear on any stage, either in Paris or the provinces. Could anything be more sweeping? The many friends of this very talented actress have not relinquished the hope of some compromise being effected.

The order of things was reversed in the case of Mademoiselle Adda, who sued the Opera Comique for breach of contract, seeking to recover 20,000 francs, the sum stipulated for such an emergency. The verdict rendered was in her favor, but the amount reduced to 2,000 francs, whereupon she appealed the case and was awarded 3,000 francs. If such a fluctuation of values is permissible, there seems to be little protection in mentioning any figures whatever in contracts.

The Théâtre Antoine closed with a play, La Race, by Jean Thorel, followed by a farce-comedy in two acts, Monsieur Lambert, the Picture Dealer. The leading thought in the former is represented by Marquis de Thémière, whose only ambition in life, and to which he sacrifices everything, is the perpetuation of his name, his race. Unfortunately, fate has bestowed upon him only two daughters, or, strictly speaking, only one, for the older girl, although passing for his child, is in reality the result of a love intrigue of which his wife had been guilty. For reasons unexplained, he forgives her this act and lets the child pass for his own. After the birth of the second daughter the life drama. The two girls grow up, one, one beloved, by the Marquis' secretary, but somehow their two characters do not prove harmonious, and imagining that the young man is only seeking her for her fortune the girl breaks with her lover, although in a position which should have made her anxious to have secured him for a husband.

The younger girl behaves in a strictly conventional way, marrying a blue-blooded young nobleman with a run-down constitution. The boy, to whom she gives birth in due time, lives only a few hours, and the physicians declare that she will never again have children. The outlook for "the race" is very bad indeed. Rather than see all his hopes destroyed, the Marquis decides to acknowledge as legitimate heir the son of his older daughter, who has been put out to nurse in some peasant home. His return to the castle is a triumphant entry, and in this lustrous offspring of love, pure and simple, the perpetuation of a race—a little more moral, it is to be hoped—seems permanently assured. M. Duquesne interpreted the role of Marquis in very fine, sympathetic manner, and was well supported.

The farce-comedy which followed this play proved very amusing. It can be told in a few words. M. Lambert, dealer in pictures at home, has gone to Monte Carlo for diversion. As is to be expected, he seeks it at the gambling table, loses his last son, and in order to raise money tries to sell his wife's jewelry. A foreign prince is willing to become the purchaser, but requests M. Lambert to deliver the articles to her brother, a physician in charge of a sanitarium at Nice. No sooner has the man acquiesced than she gives instructions to the doctor—a perfect stranger to her, by the way—to the effect that he will be called upon by a man, her unfortunate brother, in fact, who is half demented. He is to take charge of him at once, and, above all, secure possession of a case of jewelry belonging to her, the princess, to whom it is to be speedily restored.

The second act, the arrival of the unfortunate Lambert at the sanitarium, is ludicrous in the extreme. The doctor sees signs of lunacy in every word he utters, and when gentle methods fail, has recourse to more strenuous ones. Lambert is relieved of the jewel casket, which is turned over to the princess, and subjected to a cold water douche in order to subdue his excitement. But the angel of deliverance appears in the person of his wife, who rescues him from incarceration in the sanitarium. She convinces the doctor of her husband's sanity and exposes the trick played upon him, confessing at the same time that the jewelry was only paste, as she herself had sold the genuine diamonds in order to gamble with the money obtained. Hence, that being even, there was no more to be said. The audience had enjoyed a good laugh, and the curtain was rung down for the season to the satisfaction of all concerned.

M. Antoine can look back upon an extremely successful season. His theatre has become as much an "institution" of Paris as the Comédie Francaise, and this is due not only to his artistic acumen, which guides aright his choice of plays, but also the fact that he is an indefatigable worker. Failures with him are few and far between, and only seem to spur him on to redoubling his efforts.

The hit of the season at his theatre was undoubtedly King Lear, which was given a representation, so to say, perfect in every detail. Other notable successes were Le Meilleur Part (The Better Part), a costume play of the sixteenth century, magnificently staged, historically correct, presenting stage pictures not soon forgotten; Discipline, translated from the German, a sombre sketch from military life across the Rhine, which was thrilling in intensity and relieved by the introduction of a single female part; an English translation, The Money's Paw, in which M. Antoine himself took the leading part, and many others, too numerous to mention.

Thanks to M. Edouard Souvagne, the founder of the Théâtre Lyrique, at Milan, we have enjoyed a season of six weeks of Italian opera, which met with great success. It was a gracious act on his part that the first performance was La Cabaiera, for this opera represented, so to say, a French triumph in Italy, being the work of a rising young genius, Gabriel Dupont, pupil of Massenet and Widor, who carried off the prize of 50,000 francs, by the way—in the International contest, inaugurated by M. Souvagne. Over one hundred compositions were submitted and those selected for final choice by the committee, presided over by M. Humperdinck, the celebrated German composer. The three operas selected were put to the test by being given a

MAUDE FEALY.



Photo by Hopkins, Denver, Col.

Maude Fealy has been engaged by Fred G. Berger to originate the leading role of Earnestine in Martha's Morton's new comedy, The Truth Tellers. Miss Fealy had engaged passage on the Majestic, sailing last Wednesday, to rejoin Sir Henry Irving's company as leading lady, a position she held last season, but after reading The Truth Tellers, she was so delighted with her role that she cabled a request to be released from her contract to Sir Henry, her agreement with him allowing this privilege. Mr. Berger will feature Miss Fealy prominently, and star her later.

public performance, and La Cabrera carried off the victory by long odds.

The title-role was originated by the leading Italian singer, Madame Gemma Bellincioni, whose beautiful voice and perfect "technique" carried the audience with her.

At the Athénée M. Louis Artus gave to us in his Cœur de Moineau (The Heart of a Sparrow) a type of male flirt whom we are thankful to say, we have not yet met with in real life. The rustle of skirts at a distance is sufficient to set his poor heart palpitating, and to every woman in the piece, from one old enough to be his mother down to a little chambermaid who has to sew a button on his vest, he makes love in a manner that is fierce. And, and to say, there is not a woman among them to resist his fascination, and he has resources to keep in all directions.

Were it not that Claude, the flirt, possessed a certain graceful way—not to say an innocent manner—of losing his heart afresh every time, the play would have been simply insane, but thanks to this redeeming quality and the fact that "everything goes" in French, it was actually amusing in spite of its insipidity.

Aux Mathurins, Mademoiselle Poirais, the popular idol in short skirts, has made the sacrifice of donning a trailing robe in order to score a success in La Rupture (The Rupture), by M. Nozière. It is of the usual "blood and murder" kind which prevails at that theatre, but there is a funny little tale current in connection with it. The author, it appears, intended writing a sort of parody on this class of plays by making the body of the murdered man return to life on the open stage and, engaging in plain, everyday conversation, reproach his two murderers—a man and a woman—with having tried to "ram such rot down the throats of the audience," winding up with the declaration that he refuses to assist because he desires to be respected by the audience.

But Mademoiselle Poirais had shown herself so due in her part—tragic to some extent—in the beginning of the play, that she objected to this ending, which would certainly have robbed her work of its effect. Consequently, instead of producing a parody, M. Nozière has only added another to the list of plays which he meant to censure. But he can count on Poirais' gratitude instead.

ALEXANDRA PHILLIPS.

The subject of the first page portrait this week is a well-known actress from the West, who makes her New York debut this season. Miss Phillips has had considerable experience in the West and South as a stock actress, and has won success with Ben Greet and W. Claire MacGrady in England. Her varied and successful apprenticeship has prepared for the East an actress of charm of manner. Possessing a natural method in her work that is at once refreshing and delightful, she will undoubtedly duplicate the honors she has earned in England and with our Western neighbors and make many friends among Broadway playgoers.

A ROCKY ROAD TO DUBLIN PRODUCED.

Daniel Hart's new play, A Rocky Road to Dublin, had its premiere at Poll's Theatre, Waterbury, Conn., on Sept. 14. The play deals with the sacrifice of a good man to shield the guilty brother of the girl loved by the hero. Barney Gilmore has the leading role of Robert Daley, and others in the cast are George Hassell, Frank Laverie, Will Lonsdale, John D. Griffen, Patrick Towhey, Miss Shirley, Miss Maynard, Jessie Laseur, Emily Green and Virginia Murray.

NEW THEATRE FOR THE SHUBERTS.

Contracts were closed last Thursday for the erection of a \$1,000,000 building on Baltimore Avenue, Kansas City, Mo., part of which is to be known as the Samuel Shubert Theatre. The new playhouse is to have a seating capacity of 1,700 and will be finished after specifications furnished by Marshall and Fox of Chicago, who built the famous Illinois Theatre in that city. Enough of the construction is to be done to permit the opening of the theatre next September.

ENGAGEMENTS.

Mark Lane, by Richard Carle, as leading comedian with The Maid and the Money.  
Edwin Walter, by Sullivan, Harris and Woods, for his old part in A Race for Life.  
K. T. Striven, for A Royal Slave company as business manager.  
Virginia Earle, for the role of Josephine Joy in The Orville.  
George Lionel Baybutt, to support Essie Knott in When Knighthood Was in Flower.  
Lulu Leigh, for Proctor's Fifth Avenue Theatre company.  
Fred Hawer, for Uncle Peter Grant, with Charlie Grapewin in John Henry.  
Harold De Becker, with Viola Allen in The Trust of the Town.  
D. E. Haskin, by Ralph Stuart, for the part of Brother Paul in The Christian.



# AT THE THEATRES

To be reviewed next week:

ZIRA  
THE SHADOW BEHIND THE THRONE. Murray Hill  
MARCHING THROUGH GEORGIA. Fourteenth Street

## Garden—The Bad Samaritan.

Farce in four acts, by George Ade. Produced Sept. 12.

Alonso Gridley ..... Edward Lee  
Hilford Higgins ..... Samuel Reed  
H. Calhoun Galloway ..... L. Wadsworth Harris  
Hon. McGee ..... Jacques Kruger  
Andrew Jackson Jones ..... Ralph Dean  
Signor Pietro Garguini ..... George Marion  
Eugene Spiller ..... Harry Stone  
Thomas Clancy Webb III ..... Harry Stubbs  
Olin Purkey ..... Nicholas Burnham  
Henry Doty ..... Sam B. Hardy  
Mr. Fox ..... E. Y. Backus  
The Chauffeur ..... Frank Perley  
The Bell Boy ..... Fred Cumming  
The Barber ..... Mat Green  
Susanne Wheatly ..... Anne Sutherland  
Elizabeth Forrest Gridley ..... Augusta True  
Jessie Gridley ..... Cecylie Mayer  
Bole Hinkley ..... Grace Fisher  
Renee Fitzmaurice ..... Annie Yeomans  
Florence Holloway ..... Mary Mallon  
Laura Frisbee ..... Carolyn Lee  
Uncle Ike Gridley ..... Richard Golden

That standing room is not yet at a premium at the Garden Theatre is partly because of the theme of the new play and partly because of its treatment. The piece is full of the Ade sort of "intypes," as they have been called, and laughter is frequent; but the selection of story is not as happy as in The College Widow or The County Chairman. The theme of ingratitude is always bitter, however true it may be in actual life. Almost this identical story is a classic in several literatures. It might do for a straight comedy or satire, but in the present case it is written like burlesque and is staged in spots like the musical farce its writing also suggests.

After successfully dealing in 'hides and tallow for forty years, Uncle Ike Gridley transferred his business to his nephew, but his nephew's wife, who was a cashier in a cheap restaurant, becomes socially ambitious and makes life so uncomfortable for Uncle Ike that he retires to a little country hotel in New Boston. Here he goes fishing with the boys and becomes rejuvenated, like all fishermen. The place abounds in the "intypes": the proprietor of the hotel, the inventor of a carpet beater, the lively stable boy, the girl with a voice and ambitions, the housekeeper and "hired help." Through the coming of a lawyer and his relatives Uncle Ike learns that the transfer of his business was illegal because he forgot to have it sealed. Delighted at the news he resumes the management of his fortune and invites all his country friends to come to town with him and promises to realize for them their ambitions.

Uncle Ike puts them all up in the suite that he calls a chambermaid's dream and that looks like a dish of spaghetti with tomato sauce, first turning out his relatives, and that bitter taste begins, for all his friends become ungrateful grifters. He is an "easy mark" for the plainest filmfarms ever worked, and the audience wonders if he ever really made his money by the hard work he claimed to have devoted to it. Finally, a musical comedy expedition of the board walk at Atlantic City, the old man balks, calls his protégés grifters and tells them to go to h—, including the charming housekeeper he is supposed to be in love with. Here, as elsewhere, is sacrificed for the momentary laugh much in fine feeling and sincerity.

The last act is in October in front of the New Boston Inn, where Uncle Ike lived when freed from the accusation of tainted money. The scenery man has caught the spirit of the piece and the garden that was filled with cabbages in June is now full of golden pumpkins. The village is being presented with a library and all the former crowd come for the free lunch. Uncle Ike's family matters are satisfactorily arranged and the housekeeper, the one sympathetic character in the piece, gets him for bad or worse, and all ends in harmony, except the village band.

The unreality and insincerity of the piece were aided by the farce methods of Mr. Golden, who will play and look at the audience while working and indulge in eccentric actions that help much to win the ready laughs of the empty-headed, but mar the effect when conviction is essential. Edward See did smooth work as the nephew Alonso, who "is not a bad fellow at heart, but, well—he wears side whiskers." Samuel Reed was excellent as the proprietor of the New Boston Hotel, and L. Wadsworth Harris as the lawyer, who is as slick as his shiny Prince Albert. Jacques Kruger was good as the inventor who is working to emancipate the negro race from carpet beating. Ralph Dean had a vigorous part that he played strenuously. George Marion emerged from his power-behind-the-scenes fame and won instant recognition in the character he was of the Italian professor of music. Harry Stone became a bookmaker and was favored with such Ade slang that he won the principal laughs of the last act. Harry Stubbs did his little well as the youthful lover. Nicholas Burnham must be credited with one of the best of the many clever character make-ups. Sam B. Hardy won continued laughter, not loud, but of that sincere kind that goes with artistic comedy work and make up. E. Y. Backus was good, as always, as the chauffeur who is always needing money for repairs, till Uncle Ike says, "He must use vintage gasoline." Frank Perley, Fred Cumming and Mat Green filled bits acceptably. Anne Sutherland was sympathetic and lovable in the very womanly character of the cook who can do such wonders "with nothing but prunes and vermicelli to work with." Augusta True was capital as the new-rich cashier. Cecylie Mayer showed at a disadvantage in a straight part amid so many laughable characters, one of the best being furnished by Carolyn Lee who was the "hired help" and then a French maid of the building Melba, well played by Grace Fisher. Money was not spared in a production that is a decided credit to the Savage management.

## Manhattan—Mary versus John.

Comedy in three acts, by Edith Ellis Baker. Produced Sept. 11.

John Edwin ..... John Mason  
Frank Warner ..... William R. Mack  
Mr. Troubridge ..... Edward Ellis  
Mr. Fairchild-Fairchild-Stevens ..... Joseph Hannaway  
Mary Edwin ..... Sadie Martinot  
Barbara Drew ..... Amy Broad  
Thomas Murphy ..... Annie Yeomans  
June Jefferies ..... Vivian Holt  
Miss Jones ..... Ida A. Thomas

Mrs. Baker has succeeded in writing a very clever satire on "das ewige Weibliche" and the equally eternal masculine. Because she has kept so close to her theme, and has written so nearly from the feminine point of view, the purpose of the play does not obtrude. The audience recognizes the satire, but does not see its breadth. The principles Mary upholds are personal, and affect her pride. John's principles are general, and strike him personally only when they hurt his comfort, which includes his self-esteem. To understand this as being a point of difference between the feminine and masculine temperaments is to better appreciate the motive of Mrs. Baker's work. But she has done more than make a clever satire. She has written an entertaining play. The lines sparkle, and the situations move smoothly. Some of the speeches are overlong and now and then the action drags. There seems to be a want of secondary incidents, happenings outside of the theme. The climaxes at the close of the first and second acts lack the snap that compels ap-

plause at the fall of the curtain. But the play is not dull in writing, nor stupid in playing.

The story is about a young married couple, Mary and John, whose brief married life is a perpetual honeymoon until their theories clash. John holds that a woman should be obedient to her husband should depend upon him, and above all, should ask him for money when she needs it. Mary has been taught by her sufragist mother that women should be independent, should not have to ask support of a man, but should have careers for making the world better and nobler. Mary's career before her marriage was painting in water colors. She had been quite successful. One connoisseur had purchased twenty-four of her paintings and some friends in Yonkers had patronized her art. But she gave up her career to marry John. To watch over the couple Mary's mother now in Asia, has left Murphy—a cook with sound sense, a savings bank account and a son who is lightweight champion of Newark. Murphy is disgusted with her job and at the beginning of the play confides her troubles to Frank Warner, John's best friend. Barbara Drew, an unsuccessful and very frank young painter, appears to borrow ten dollars from Mary, and a dressmaker announces her immediate need of an eighth of a yard of velvet. Mary has spent all of the money she had before her marriage, and all her father has furnished since, and is unable to ask her husband. She even refuses to accept Murphy's suggestion that she search John's pockets, even though Murphy assures her that she went through her husband's trousers as regularly as she said her prayers. Finally Mary borrows enough from Murphy to pay for the velvet, and Miss Drew and Warner depart. Miss Drew going with him to save carfare. Left alone John and Mary sit down to breakfast, only to be interrupted by Mary's father, who comes to say good-by. He has been making a round of the theatres during his wife's absence, and is beginning to find himself in danger. To escape he is going to some place in Maine where there are no theatres and no chorus girls. John learns from him that he has been supplying Mary with money since her marriage, which John thinks accounts for her not asking for a check. When the father leaves, John broaches the subject to Mary. Then the teachings of her mother come uppermost in her mind, and after a quarrel over the duties of wives, she announces her intention of resuming her career, and engages, by telephone, her old studio.

The second act shows the studio, bare but for old papers and empty bottles left by the last tenant. Murphy is the first arrival, and then come John and Warner, the former disconsolate and the latter very much mystified. John is determined never to forgive Mary until she acknowledges she was wrong. He leaves Warner to convey his forgiveness if Mary shows a sign of relenting and dejectedly goes to his club, after being built up by an expression and advised by Murphy. Miss Drew makes her appearance and energetically sets to work to put the room to rights before Mary comes. Warner interrupts the work by an evident desire to make love to her. Mary's arrival disposes of Miss Drew. Mary retains Warner as her legal adviser in case she should desire a divorce, and makes him promise to keep an eye on John. In return Warner before he leaves gets permission to take painting lessons in Mary's studio. There is a call from Mr. Fairchild-Fairchild-Stevens, the man who bought twenty-four of Mary's paintings before she was married, and who agrees to purchase more, and then Mary is left alone with Murphy. But Murphy is already tired of Bohemian life that offers no better rest than packing boxes and trunks, and goes out to get dinner at "a respectable place." The act closes with Mary sitting alone, with one candle to light the dreariness, a thunderstorm approaching, a single sandwich for refreshments, and the sound of some one singing "Violeta" in an adjoining studio.

The third act shows the studio furnished. Miss Drew and Warner here agree to get married, Warner having become very much discouraged at his attempts at art. Mary learns from Mr. Stevens that this gentleman's purchase of her pictures was due to his desire to see her, and that he had never even unwrapped them. And from her father, who has come back to the city to escape a female electionist, she discovers that the Yonkers friends had bought her paintings at the instigation of her mother, and that her father had furnished the money. Murphy's announcement that her savings bank account is getting low is hardly needed to make Mary very glad to become reconciled to John when he appears to talk over a cause for divorce.

Sadie Martinot as Mary and John Mason as John were well matched in the parts. At times Miss Martinot's voice was too sugary, but she kept closely to the character and showed an appreciation of the author's intentions. Mr. Mason filled his role as might be expected of him. Nowhere did it call for a lightness he could not give. John Emerson as Frank Warner had one of the most difficult parts in the piece, and handled it skillfully. Amy Ricard played Barbara Drew in a way that won instant praise. To Annie Yeomans, in the character of Teresa Murphy, most applause was accorded. Mrs. Yeomans has never had a role that suited her better, and no one could have put into it more or better comedy. Her work alone would be worth seeing, if there were no other attractions in the play. Vivian Holt as June Jefferies, the play "Srenaska yanitor" played the part well, and Ida A. Thomas as Miss Jones, the dressmaker, made the small role worth remembering. William B. Mack as Mr. Trowbridge failed to give a good impression of a man old enough to be Mary's father, though he did well, especially with the long speeches that fell to his lot. Edward Ellis as Mr. Fairchild-Fairchild-Stevens was sincere, for even such a part must be sincere within its characteristic limitations. Joseph Hannaway as Phelan, an expressman, spoke his few lines well, and acted his part to the life.

Mary versus John will continue until Saturday evening, Sept. 23, and on Monday evening, Sept. 25. Mrs. Fiske and the Manhattan company will appear for a brief engagement in Leah Kleeschna, prior to entering upon a tour of the leading cities. This engagement will necessarily be brief, owing to bookings elsewhere, and it will mark the final performance of Leah Kleeschna in New York. The Manhattan company is essentially the same as last season, and will include John Mason, George Arliss, William B. Mack, Emily Stevens, Fernanda Elisca, and the other well-known players originally seen in this drama. A notable addition to the company is Frederic de Bellerville, who will appear as Kleeschna.

## Majestic—The Duke of Duluth.

Musical farce in two acts, by George Broadhurst. Music by Max S. Witt. Produced Sept. 11.

Darling Doodittle ..... Nat M. Willis  
Kinkas IV ..... Henry Norman  
Dennis O'Hara ..... Stanley Hawkins  
Giuseppe Barratta ..... Robert Patton Gibbs  
Jasper Washington Green ..... Frank Dearduff  
The High Priest ..... A. G. Frankland  
Monsieur ..... Edith Decker  
Amore ..... Katharine Call  
Princess Phirino ..... Dora Marolda  
Jhansi ..... May Harrison  
Blanca ..... Gertrude Merrill  
Assistant to the High Priest ..... Elmer Brooks  
Lieutenant ..... Georgia Brooks  
Ternito .....  
Ballers .....  
Despite the rain there was a large audience at the Majestic to welcome Nat M. Willis in his latest and more important production and the increased stellar honors and retinue of The Duke of Duluth.

The locale of the piece is the Land of Not, for that might better be called the Land of Not, for it can be found on no maps. The King of Not is in trouble, being besieged by an enemy. The high priest, being made making wild guesses that to-day the magic deliverer will appear and has been giving these out as official bulletins, prophesies. Just in time a submarine comes bearing Darling Doodittle, of Duluth. He is

seized on by the despairing priest and passes himself off as the situation savior to escape torture. Of course he is married to the usual Katisha of the court and is to die in three days. But an Italian adventurer and his pseudo mute colored servant have stolen the crown diamond. The wanderer, who has been dubbed Duke of Duluth by King Kinkas IV, gets hold of the crown and is granted life and the blessings of the King on his love for a younger and lighter princess. The initial complication is clever enough to produce sufficient comedy to fill an evening, as it has often done before, but the author evidently became weary of working up to the required number of acts, duos, trios, quartettes, choruses and antiquated jokes like that of the Washington pie, and had no gray matter left to fill out the second act, and it went inanely flat except for the songs and specialties.

The production was saved by the clever work of the comedians and chorus, nobly backed by producer Sam Marion and composer Max S. Witt, to whom must be voted the laurel wreaths for effectiveness. The music was led by the composer himself, and often had that ill and swing that are the life of whistled popularity. The movements of the chorus really had the charm of meaning something, so different from those of some directors, who only put the gay little ones through callisthenics with one or both hands on the floor, that mean no more artistically than did the "split," happily now in disuse.

Nat M. Willis had a cordial reception that was made more enthusiastic when it was perceived he had discarded his tramp rags and could be watched without producing a feeling that proximity would be dangerous. His art has improved with his use of soap, and better things may be expected of him when he secures a right and bright vehicle. His songs, "Rosita" and "If My Man Could Do It for Me" were popular musical hits. The latter had real humor and, being delivered with that clever enunciation that is one of Mr. Willis' reasons for success with a public that is grateful to be able to hear every word, won immediate and enthusiastic recognition. Henry Norman had fine moments as the King and made a hit with "No Peach Hangs Too High for Him Then" in spite of the wearisome encoir of the song publishers' clique. Stanley Hawkins is a fine figure for a captain of the King's army and has an unusually sympathetic quality of voice that was well liked by the women in "There's One Sweetheart I'll Never Forget." Robert Patton Gibbs brought the act that made his Gekko famous to the bogus Italian Ambassador, who is after the great diamond, and played with skill and finish. Frank White made one of the hits of the piece as a negro servant pretending to be deaf and dumb. Edith Decker has beauty and a fine and well trained voice, that was well liked in "Zenobia," "My Sweet Wild Rose," and "Through All Eternity." Hattie Arnold was delightful in character work and sang charmingly in a dainty and melodious duet with Mr. Willis, called "The Sweetest Part of Loving is to Dream." Catherine Call is a joy to the eyes in her dainty dancing, and was repeatedly cheered in a ragtime hit, "Necodemus" where the chorus did their cleverest and most popular work. The other girls were chosen for beauty and skill and completely filled the bill. The scenery and costumes are up to the Broadway standard and reflect credit on the generous management.

## Garrick—Candida.

Brave in its new coat of red, green and gold, the remodeled Garrick opened its doors last week (Monday evening) in a revival of Candida, with which Arnold Daly began his season. The new furnishings give a cozy interior. The orchestra is no longer under the stage, as formerly, but in a pit between the front seats and the footlights. A new drop curtain has also been added.

There is little difference in the cast of last week and that of the original production here of Candida. Chrystal Herne replacing Dorothy Donnelly in the title-role being the only change. The interpretation of the character is almost identical. Chrystal Herne duplicating the success of her predecessor by the charm of personality as won preacher, poet and audience. John Findlay, though not filling the part physically as completely as Herbert Carr, who originally held the role, repeated his successful portrayal of last Spring. Thomas Thorne again rendered admirably the role of the English curate, Lexy Mill, and Dobson Mitchell once more made one feel the fine and true beneath the smug self-satisfaction of the clerical garb. Louise Closser repeated her capital character work as Prossy, which will be remembered as an agreeable feature of last year's performance. The Eugene Marchbanks of Arnold Daly in the same admirable rendering of a difficult role that before displayed his art and added to his laurels.

The marked appreciation evidenced in the quick response to the Irishman's wit and satire and in the hearty applause from the audience show the continued friendliness to Bernard Shaw's dramas as presented under the capable art of Arnold Daly.

## Grand—Uncle Tom's Cabin.

Because of trouble with the Hebrew Actors' Protective Association Jacob Adler was forced to give up the management of the Grand Street Theatre. They demanded, it is asserted, a benefit for each performer once in the season. Not seeing his way clear to do this, Mr. Adler transferred the theatre to Mr. Dickson, of the Third Avenue Theatre, who took charge as soon as the vandeville venture of Mr. Grau ceased, and hurried a production of Uncle Tom's Cabin for Sept. 15. The house was packed with the admirers of Mr. Adler. The character parts were better than the straight roles, and the whites who were made up as blacks were far better than the blacks, who could not play themselves. Guskie Hart, James Redmond, Queenie Marble, Allan St. John and H. R. McClain made especial hits with the big audience, the gallery part of which was unusually clamorous. Others in the cast were Nell Gray, William Clark, Frank Collins, William Davidge, Frank Smith, H. Richards, Phil Murtha, Harry Mayer, Sam Jones, Luke Pulley, J. E. Lipsey, Ambrose Davis, Ella Beldini, Eugene Fursman, Emma Hayner, Alice Cummings and Grace Marble.

## Fifth Avenue—The Climbers.

Clyde Fitch's play, The Climbers, was revived by the new stock company, Proctor's Fifth Avenue Theatre last week, with Amelia Bingham in her original role of Mrs. Sterling, which she played skillfully. Charles Richman played Warden and J. H. Gilmour appeared as Richard Sterling. Louise Allen-Collier as Miss Godesby; Charles Dickson as Johnny Trotter; and Gertrude Coghlan, Gerald Griffin, Harold Hartsell, Charles Abbe, Albert Veanie, R. P. Nell, Helen Reimer, Gertrude Roosevelt, Alida Corteyou, Geoffrey Stein, Mary Bertram, Topsy Siegrist and Martha McGraw completed the cast. This week's attraction is The Sporting Duchess.

## At Other Playhouses.

YORKVILLE.—The bill for the second week of the Yorkville Stock was the Belasco-Fyles comedy-drama, The Girl I Left Behind Me. The performance as a whole was a creditable one, and judging from the enthusiastic greeting and hearty applause accorded by the audience to each individual member of the company has already become popular with the residents of that section. Henrietta Brown as Kate Kennon was especially good in her emotional work at the end of the third act. Byron Douglas was properly lover-like and heroic as Lieutenant Hawkesworth. John C. Fenton as the bluff but kindly General Kennon, and Arthur Buchanan as Major Burleigh, the wronged husband, played in a dignified and soldierly manner. David Edwin as Lieutenant Parlow was as near human as an impossibly villainous part allowed him to be, while Gordon Edwards and Jose Lovering as the Indiana, Scar Brow and Fawn Aftaid, did extremely well with small but difficult roles. May Stockton as Wilber's Ann deserved a much bet-

ter opposite than Bradley Martin, whose slapstick method of playing for laughs is trying. Evangeline Dixey played Lucy Hawthorn in a manner quite worthy of the daughter of the immortal hind legs of the Evangeline calf, and Richard Gordon as Private Jones was very good. The other roles were acceptably filled by Edith Faber, J. T. Fallon, A. B. Anteson, Harry Cowan, Y. C. Alley and Morris Twiskey. This week, Are You a Mason?

NEW STAR.—Jessie Mae Hall's appearance in The Street Singer at the New Star last week was marked by crowded houses and delighted audiences. Her songs made a hit, "Carmen" and "I Won't Play Unless You Coax Me" being repeatedly encored. Demure and vivacious, she twinkled in her stellar role with unfailing fascination and added to the success of the play her own personal triumph. Many of her company attracted attention by their good work. Aubrey Noyes was excellent as Morgan Van Voort. Guy Lewis handled his role as William Van Voort with vigor and discretion. Walter Horton was effective as Lawrence Winfield and Sidney Olcott spared no efforts as Antoine Jean Xavier. Ethel Hunt as Madge Westervelt made a very alluring adventuress, and Josephine Winters pleased as Mona Mayne, while the six show girls danced and sang with the best intentions in the world. This week, Tracked 'Round the World. Arda La Croix as John Vodray, also made a strong impression.

WEST END.—Babes in Toyland, featuring Ignacio Martinetti, opened Sept. 11 to very big business, which continued throughout the week. Some changes have been made in the company, but a clever performance is given and the results are remarkably fine, personal favor being won by every principal in the cast. Besides Ignacio Martinetti as Alan, other principals were as follows: Jane Kane, Katherine Bell; Uncle Barnaby, John F. Ward; Widow Piper, Ida Ward; Contrary Mary, May de Souza; Tom Tom, Christine Hudson; Jill, Maud Campbell; Bo Peep, Katherine Murray; Master Toymaker, Edward P. Sullivan; Gumby, Walter Schrode. This week, The Wizard of Oz.

LYCEUM.—The Beauty and the Barge closed last Saturday night, and the house will remain dark until Sept. 27, when George Ade's new comedy, Just Out of College, will be produced.

NEW AMSTERDAM.—The last act of The Prodigal Son, at the New Amsterdam Theatre, has been changed to give the story the same conclusion as shows at the Drury Lane Theatre, London, which ends with a reconciliation of the two brothers and a welcome to the old home of the Prodigal Oscar.

AMERICAN.—The Ninety and Nine, with all the attractive features that have made it one of the melodramatic hits, was the bill at the American last week. In the cast were Frederick Montague, Alfred Hastings, Harry M. O'Connor, Hugo Goldsmith, Willie Pink, George Gebhart, Ira T. Moore, George Castleberry, Joseph Milton, Bayone Whipple, Myra Brooke, Alice Saunders, Emma B. Ince, Eli T. Bennett, Louise Bryant, Marie Quinn and Viola Wilson. This week, the Russell Brothers in The Great Jewel Robbery.

FOURTEENTH STREET.—David Harum pleased good sized audiences at the Fourteenth Street Theatre last week, and William H. Turner in the title role gave satisfaction. Others in the cast were George P. Moore, William D. Chaffin, Piny F. Rutledge, C. H. Carlton, Charles J. Diem, Gideon Burton, Harry Levian, John Howard, Harry Crandall, Sam Russell, Norma Winslow, Elie Germon and Mary R. Henderson. Marching through Georgia is the bill this week.

HARLEM OPERA HOUSE.—George Primrose's Minstrels did big business at the Harlem Opera House last week. A feature of the entertainment is an old-fashioned minstrel first part as the opening act, followed by an elaborately staged first part of the modern minstrels. This week, The Virginian.

GRAND OPERA HOUSE.—Checkers, with Hans Robert in the title role, brought large audiences to the Grand Opera House last week. The attraction this week is Me, Him and I.

THIRD AVENUE.—Shadows of a Great City was the attraction at the Third Avenue Theatre last week, with Sadie Connolly, Adolph Listina, Frederick Armond, Harry Mantell, E. L. Walton, George J. Bose, Frank Randolph, Dudley McCann, Thomas Manning, Augusta Gill, Alice Brophy and Baby Maud in the cast. This week's bill is More to Be Filled than Scorned.

MURRAY HILL.—Hearts of Gold played at the Murray Hill Theatre last week. This week, The Shadow Behind the Throne.

THALIA.—After Midnight, under direction of Spencer and Aborn, was the attraction at the Thalia Theatre last week. The cast included Al. Phillips, W. F. Canfield, Paul Scott, E. F. Nagle, James J. Trozier, John C. Hansen, Gregory Kelly, Walter Balch, Ed. Loper, Mabel Parker, Evelyn Worth, Maxine Morton, Florence Page, Ella Beldini, Emily Curtis, Mary Stoddard and Alice Meredith. Custer's Last Fight this week.

METROPOLIS.—A Jolly Baron, with Billy (Single) Clifford, attracted as large crowds to the theatre in the Bronx last week as he did to the Fourteenth Street Theatre the week before. This week, Hazel Kicks, with Effie Elsbos as the star.

PROCTOR'S 125TH STREET.—Nathan Hale was well performed last week by the stock company, with William J. Kelley in the title-role and Beatrice Morgan as Alice Adams. Others in the cast were Paul McAllister, James E. Wilson, H. Dudley Hawley, Albert Howson and Mathilde Desbon. The Frisky Mrs. Johnson, with Jessie Bonstelle in the title-role, is this week's attraction.

## CUES.

Frederick Abbott, who has been for a number of years teacher of dramatic expression at the Twenty-third Street Young Men's Christian Association, and the Young Men's Hebrew Association, as well as lecturer for the Board of Education, has accepted the chair of expression at the State Normal School, Warrensburg, Mo.

J. Ellis Norris, Mirror correspondent at Havana, Cuba, and manager for R. G. Dun and Company in that city, celebrated his birthday on Aug. 27, by a dinner at Hotel Miramar. Among the guests were the Chinese Minister, Liao Ngantow, and his wife, Mr. and Mrs. Harry Lee Marshall, and H. W. Washburn.

Cora Williams, who went to London last Spring, has been engaged for the part of Maquellone in The Gay Lord Vexy, which will be produced at the Apollo Theatre on Sept. 28.

Josephine Ludwig, of St. Louis, has lost her voice and will be forced to retire from the stage. She has been in Paris since last winter, when she sung there in opera. Her mother and two sisters have sailed to join her.

Mildred Aldrich, Paris representative of J. K. Hackett, and Harold Baur, pianist, arrived from Europe on the Noordam on Sept. 10.

Final rehearsals of Thomas Dixon, Jr.'s, The Clansman will be held this week in New York city. On Tuesday next the company, numbering fifty-five people, the entire scenic outfit and several horses, will leave by boat for Norfolk, Va., where the first production will be given on Friday, Sept. 22. Mr. Dixon will accompany the organization during its tour of the South.

De Lancy will be sent to another Broadway house when Maude Adams begins her season in Peter Pan at the Empire Theatre in November.

Nat C. Goodwin and his company will begin rehearsals at once of Clyde Fitch's and Willis Steele's dramatization of "Wolfville," a novel by Alfred Henry Lewis.

Theodore Sutro has consented to select the monument fund committee which is to co-operate with Silas G. Pratt in the John Paul Jones spectacular concert festival in Carnegie Hall on Sept. 30 and Oct. 1.







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**BARRYMAN 12.** Sultan of Sals 12. The Tenderfoot 12. **WALKER 20.**  
**KRAVETZ.** OPERA HOUSE (R. L. Happer, mgr.): Excellent success in Mary. Mary. Contrary; the co. was splendid; unfortunately the audience was small. Departed at the Altar 11 proved satisfactory. Babes in Toyland 12. The Black Crook 13. Ruined Lives 14. **GEORGE G. MOON.**

**ALBANY.** EMPIRE THEATRE (Frank Williams, mgr.): Haverly's Minstrels 11; fair attendance; excellent success in Mary. Mary. Contrary. Black Crook 15, 16. Beauty and the Beast 18. Thalia Theatre co. in Yiddish play 19. The Virginian 20. **HARMANUS BLECKER HALL (H. R. Jacobs, mgr.):** Daniel Sullivan in Our Pastor 14; pleased large audience. The Smart Set 11-13; scored heavily; capacity audiences. Departed at the Altar 14-16. Ruined Lives 18-20. Hey and Ahey 21-23. **GEORGE W. HERRICK.**

**GLOVERSVILLE.** DALLING THEATRE (Will E. Gant, mgr.): Henrietta Crossman in Mary. Mary. Contrary 8; made a big hit; big business. The Sign of the Cross 9; well received; fair business. A Trip to Egypt 11; good co. pleased audience. Departed at the Altar 12; pleased a medium house. Little Johnny Jones 13 played to immense business and gave the best of satisfaction. Babes in Toyland 14. Nothing but Money 15. The Missouri Girl 16. **CLARENCE D. MOSHER.**

**POUGHKEEPSIE.** COLLINGWOOD OPERA HOUSE (Chester De Vonde Stock co. 4-9 closed with Doomed, Calico, A Mother's Crime to good attendance. The Black Crook 11; pleased good house. The Village Parson 12; small audience; co. acceptable in the main. The Beauty Doctor 13. The Sleeping Beauty and the Beast 14. The American Harp 15. The Woman in the Case 25. **ITEM:** The friends of Joseph Casack, a local boy, who plays Hertzog in the Black Crook, turned out in force 11, and gave him a warm welcome. **FAMILY THEATRE,** vaudeville, will conclude the new management 18, giving two performances daily at popular prices.

**BINGHAMTON.** STONE OPERA HOUSE (J. P. E. Clark, mgr.): Aubrey Stock co. 4-9 in The Vacant Chair, A Midnight Marriage, How Hearts Are Broken, Driven from Home, The Prisoners of War, Alone in the World, and When the World Sleeps, to big business. Champlain Stock co. 11-16 (except 13) opened to packed house. Henrietta Crossman in Mary. Mary. Contrary 13; delighted large audience. Little Johnny Jones 18. Eben Holden 21. **ITEM:** Edwin C. Jepson, Miss Crossman's manager, was a guest of the Press Club.

**KINGSTON.** OPERA HOUSE (C. V. Du Bois, mgr.): Moving pictures 7; excellent business. Babes in Toyland 8; excellent co. and performance. Little Johnny Jones 9; pleasing to large audience. The Landing 21. **RONDOUT OPERA HOUSE (William G. Finley, mgr.):** Burke-McCann co. opened week of 11-16 with A Mother's Love to good business; co. fair. Other plays: In the Name of the East, The Cowboy Preacher, An Irish Nobleman, The Lady of Lyons, and Heir to the Throne. Woman in the Case 27.

**NEWBURGH.** ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Babes in Toyland 7 to good business; pleasing performance. Haverly's Minstrels 8 to good business; fair performance. The Black Crook 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**YONKERS.** MUSIC HALL (William J. Bright, mgr.): Opened with Buster Brown 2, matinee and evening; pleased good house. Fenberg Stock co. 4-9 to good business. Chester De Vonde Stock co. 11-14; good co. to capacity. Plays: Christian of Hawk's Roost, Scarier 2, Great Medicine, Doomed, Calico, and Old Rose Road. Roe Comedy co. supporting William J. Kennedy 18-23. **ITEM:** Extensive improvements to stage and auditorium, including new electrical system.

**TROY.** RAND'S OPERA HOUSE (M. Reis, mgr.): H. J. Thompson, res. mgr.; Russell Brothers 8; delighted good house. Haverly's Minstrels 9; and performance to fair audiences. Black Crook 12; fine house. Smart Set 14-16. Hey and Ahey 18, 19. Sleeping Beauty and the Beast 20. Ruined Lives 21. **LYCEUM THEATRE:** Mortimer Snow Stock in Hamlet 11-16; drew big houses. The Virgin 18-23.

**GENEVA.** SMITH OPERA HOUSE (F. K. Hardison, mgr.): Maude Hillman co. pleased good house 4-9. Plays last week: The Country Parson, A Broken Heart, All a Mistake, and The Buffalo Tragedy. The Parson's Wife to fair business. Maude Hillman co. in Hamlet 11-16. Little Johnny Jones 15. Dan Sullivan in Our Pastor 16. A Trip to Egypt 18. Mildred Holland 19.

**NORWICH.** CLARK OPERA HOUSE (L. R. Bassett, mgr.): Opened Aug. 26 with Wedded and Parted; good co. pleased large audience. Bennett-Moulton co. 4-9 pleased good house. Plays: Cumberland 11, Princess of Patches, Showed Lives, The Fatal Chorus, The Belle of Virginia, London Bank Robbery, Side-lights of New York. A Trip to Egypt 14. Eben Holden 22.

**CORNING.** OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Josephine De Grassie in The Sign of the Cross 11-13 to good business; pleased. Princes of Dangerfield, Crimes of a Great City, and The Flood Tide. Sherlock Holmes in The Sign of the Cross 14. Babes in Toyland 16. A Trip to Egypt 20.

**NEW ROCHELLE.** THEATRE (J. W. Fellows, mgr.): Roe's Repertoire co. 4 filled the week, giving satisfaction to good business. Why Girls Leave Home 11 pleased good audience. Quiver Adams Sawyer 12; very good co. to fair house. Sleeping Beauty and the Beast 13. The Sign of the Cross 14. The Great I Am 15. The Honey-moon 16.

**COHOES.** OPERA HOUSE (E. C. Game, mgr.): Little Johnny Jones pleased capacity 11. Cook-Church co. 12-17. Plays: An Heiress to Millions, A Game of Hearts, The Little Avenger, The Colleen Bawn, Little Miss Milliter, An Actor's Romance, Her Only Crime, and The Little Red School House; good business. Shadows of a Great City 21.

**PEEKSKILL.** COLONIAL THEATRE (Fred S. Cunningham, mgr.): The Black Crook co. opened this season here with an elaborate performance; co. excellent; scenery beautiful; good business. The Village Parson 13; performance pleased good house. The Honey-moon 16. Christie Stock co. 17-23. Muzz's Landings 25.

**AUBURN.** BURTIN AUDITORIUM (E. S. Newton, mgr.): Mildred Holland 13; pleased good audience. Little Johnny Jones 14 to fair house. Babes in Toyland drew well 15. The Parson's Wife 16. **RUTHERFORD OPERA HOUSE (E. S. Newton, mgr.):** A Trip to Egypt 16; fair business. Emma Buntings co. 18-23.

**SARATOGA SPRINGS.** TOWN HALL THEATRE (Sherlock Sisters, mgrs.): House in hands of mechanics. Will open with The Sign of the Cross 29. A Country Boy in New York 30. King of Rogues Oct. 3. Isle of Spice 5. **CONVENTION HALL (Sherlock Sisters, mgrs.):** Babes in Toyland 11; excellent production; large audience.

**OSWEGO.** RICHARDSON THEATRE (G. A. Wallace, mgr.): Try to Kill a King 11; fair business. Haverly's Minstrels 12; Wedded and Parted 9; fair business. Emma Buntings co. 11-16 opened in The Princess of Patches, pleasing large house. Bennett-Moulton co. 18-23. Daniel Sullivan 25.

**AMSTERDAM.** OPERA HOUSE (George McCann, mgr.): Dan Sullivan in Our Pastor 11; performance pleasing; attendance small. Parson's Wife 12; performance and attendance fair. Babes in Toyland 13; excellent, to good house. Cook-Church Stock co. 18-23.

**DUNKIRK.** NELSON'S OPERA HOUSE (E. C. Lawrence, mgr.): Dan Sullivan in Our Pastor 11; good house and pleasing performance. Ole Olson 14. Her Fatal Sin 19. A Dangerous Life 22. Quincy Adams Sawyer 23.

**LYONS.** MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Roth-Moore Stock co. 4-9; closed week to fair business; performance fair. Plays: A Wicked Woman and John Martin's Secret. May Hillman Stock co. 14-16.

**PLATTBURG.** THEATRE (M. H. Farrell, mgr.): Opened with Mildred Holland in The Triumph of an Empress 12, matinee and evening. Lyman H. Howe's Life-story 13. William H. West's Big Jubilee 14. Princess Chic 15.

**JAMESTOWN.** SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Aubrey Stock co. 11-14; fair co.; good business. Haverly's Minstrels 14. Wedded and Parted 18. St. Stebbins 19. Mabel McKinley 21. Little Johnny Jones 23, matinee and night.

**HERKIMER.** HUMAN HEARTS 6 pleased good house. Bennett-Moulton co. 11-16, opened to S. R. O. Plays first week: His Jealous Wife, The Fatal Coin, and Faust. The Princess Chic 20.

**UTICA.** MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Human Hearts 8, 9 to good business. When the World Sleeps 11, 12; small house. Dan Sullivan 13; excellent co. to good house. Black Crook 14; S. R. O. Sherman, lessee; Mark Grave, mgr.; Joseph De Grassie in Richelleu pleased small house. Wedded and Parted 15.

**WELLVILLE.** BALDWIN THEATRE (S. F. Sherman, lessee; Mark Grave, mgr.): Joseph De Grassie in Richelleu pleased small house. Wedded and Parted 15.

**WARSAW.** FARMAN THEATRE (D. M. Cautman, mgr.): The Fatal Wedding 14; fair co. pleased good house. The Sign of the Cross 15. Village Parson 23. Eben Holden Oct. 3.

**ONEONTA.** NEW THEATRE (O. S. Hathaway, mgr.): Ralph P. Stoddard, bus. mgr.; The Gambler 9 pleased fair house. A Trip to Egypt 13; satisfied good house. Charles K. Chaslin 15.

**NIAGARA FALLS.** INTERNATIONAL THEATRE (Harris Lumber, mgr.): Haverly's Mastodon

Minstrels 13; packed house, fine performance. The Gambler 14. She Dared to Do Right 15.

**PALMYRA.** OPERA HOUSE (H. L. Averill, mgr.): Wedded and Parted 12; fair to good business. Side Tracked 16. Missouri Girl 20, 30.

**BATAVIA.** DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Wedded and Parted 13; pleased good house.

**CLYDE.** OPERA HOUSE (W. C. Nichols, mgr.): Wedded and Parted 8; pleased small house. Delmar Vauville co. 11; failed to appear. Side Tracked 15.

**PERRY.** AUDITORIUM (Smith and Olmstead, mgrs.): Opens with St. Stebbins 12. Human Hearts 18.

**WEEDSPORT.** BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Dan Darlign opened season 1 in Old St. Stebbins; fair house. Wedded and Parted 7.

**PENN YAN.** YATES LICEUM (H. R. Bell, mgr.): Opens 14 with Calhoun, Chase and Weston's Minstrels.

NORTH CAROLINA.

**WILMINGTON.** ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Opened 5 with International Vaudeville Stars to good house, which witnessed very poor performance. Reuben in New York 18. Field's Minstrels 19. Eugene Blair in A Doll's House 20. A Bunch of Keys 21. **ITEM:** The Academy has an entire new set of stage traps, scenery, etc.

**DURHAM.** ACADEMY OF MUSIC (J. W. Burroughs, mgr.): Human Hearts 11; good performance and business. The Fortune Teller 12; fair house; pleased. A Doll's House 14. A Bunch of Keys 18. Reuben in New York 20. **DURHAM OPERA HOUSE (W. J. Freeland, mgr.):** Edsall-Winthrop Stock co. 14-16.

**RALEIGH.** ACADEMY OF MUSIC (G. Sherwood Upchurch, mgr.): The Fortune Teller 11 to small house; performance gave satisfaction as far as cast was concerned, but opera did not please audience. Eugene Blair 15. A Bunch of Keys 16.

**WILSON.** LYCEUM THEATRE (Privett and Barnes, mgrs.): Opens with Mordant Stock co. 18. **ITEM:** The stage is suitable to accommodate all attractions that come South. Wilson is one of the best show towns in the State. Now booking.

**WINSTON-SALEM.** ELKS AUDITORIUM (W. J. Crozer, mgr.): Eugene Blair in A Doll's House 12; fair business; co. fair. Fortune Teller 13; excellent business; performance highly appreciated.

**GOLDSBORO.** MESSENGER OPERA HOUSE (G. R. Higgins, mgr.): Human Hearts 9; fair co.; ordinary house.

**CHARLOTTE.** ACADEMY OF MUSIC (Marx and Nathan, mgrs.): Shepherd's Moving Pictures 9 to good business.

NORTH DAKOTA.

**WAPONTON.** OPERA HOUSE (W. C. Probert, mgr.): Geo. W. De Witt and Lucille Wilson (professionals), assisted by local talent. Capitola 5; delighted a fine audience. Clifford and Rowland's Dora Thorne 11 was enjoyed by one of the largest houses ever seen here. Members of the stranded Minnecosas co. will present Hazel Kirke 14, with Lillian Miller and other local talent in the cast.

OHIO.

**URBANA.** CLIFFORD THEATRE (Edward Clifford, mgr.): Yank Newell's The Female Detectives 5 gave great satisfaction to fair house; the costumes were elegant. A Midnight Flyer 12 to S. R. O.; pleased. Over Niagara Falls 15. **ITEM:** O. G. Murray, manager of the Falla 16, and H. L. Richmond, manager of the Falla 17, of the Grand Opera, Bellefontaine, O., were visitors at the Clifford Theatre 12. Manager Clifford, with his wife, made a short tour, filling engagements in the southern part of Ohio. Stage-manager William Stewart, of the Clifford Theatre, visited the Barton theatre 10.

**DAYTON.** VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): When Johnny Comes Marching Home 6, as given by the W. T. Carlton Opera co., was very pleasing; excellent success. The Murphy in A Corner in Coffee 18. Prince of Pilsen 20. **NATIONAL THEATRE (G. H. Burrows, mgr.):** Young Buffalo 7-9; big sensational show; well presented to capacity. How Hearts Are Broken 11-13; pathetic melodrama; well acted in spots; business fair. Her Wedding Day 14-16. A Wife's Secret 18-20.

**SPRINGFIELD.** GRAND OPERA HOUSE (L. J. Dailie, mgr.): Dr. Jekyll and Mr. Hyde 6; excellent; to fair business. A Poor Relation 9; the performance pleased fair patronage. The Masqueraders 14. Over Niagara Falls 16. **ITEM:** H. L. Richmond, manager of the Falla 17, of the Grand Opera, Bellefontaine, O., were visitors at the Clifford Theatre 12. Manager Clifford, with his wife, made a short tour, filling engagements in the southern part of Ohio. Stage-manager William Stewart, of the Clifford Theatre, visited the Barton theatre 10.

**MASTHEAD.** MEMORIAL OPERA HOUSE (H. L. Burrows, mgr.): The Female Detectives 6; fair performance. To S. R. O. De Grassie in Richelleu 16. Klitter's Band 20. The Clay Baker 21. **CASINO PARK THEATRE (E. R. Endly, mgr.):** For His Country's Sake (local) closed week 9 to fair patronage. National Stock co. returns, opened with A Factory Girl 11 to good business.

**GREENFIELD.** OPERA HOUSE (E. C. Davis, mgr.): Royal Slave 8 opened the season to full house; well pleased audience. A Midnight Flyer 14. **ITEM:** E. C. Davis has assumed management of house, with strong bookings, and excellent good business. W. C. Probert and Allan Stanchfield, late of Minell Brothers' Dramatic co., joined A Royal Slave co.

**JACKSON.** CRESCENT OPERA HOUSE (Guy Ruf, mgr.): The Clay Baker opened the season at this house and satisfied small audience 8. Diamond King 14. **ITEM:** Dora Thorne 23. **GRAND OPERA HOUSE (F. M. Stevenson, mgr.):** The Liberty Bells opened the season at this house 9 with big audience. Running for Office 25.

**DELPHOS.** SHERIDAN'S OPERA HOUSE (F. H. Stamp, mgr.): A Millionaire Tramp 7; good co.; fair house. Dora Thorne 12; excellent co. fair house. Poor Relations 13. **ITEM:** Dora Thorne 18. Over Niagara Falls 20. A Runaway Match 29. A Trip to Egypt Oct. 5. Katie Emmett in Waits of New York 9.

**UNRICHVILLE.** CITY OPERA HOUSE (Edwin and Van Ostran, mgrs.): The Criterion Dramatic co. closed the season 9 to small house. The Sign of the Cross 9; very poor. Clay Baker 12; fine, to fair house. The Holy City 14. The Black Crook Burlesque co. 18. Slaves of the Mill 19. The Edward Doyle Stock co. 21-23.

**EAST LIVERPOOL.** CERAMIC THEATRE (Edward L. Moore, mgr.): Al. H. Wilson in The German Gipsy 1; fair performance and business. Primrose Minstrels 4; pleased; good business. Simple Simon Simple 5; pleased; big house. Dora Thorne 8; good performance; fair house. The Holy City 15. Himmelsberg's Ideal Comedy 16. 18-20.

**CANTON.** GRAND OPERA HOUSE (M. C. Barber, mgr.): Trocadero Burlesquers 8; capacity; well pleased. Dr. Jekyll and Mr. Hyde 12; good sized audience; poor support. Dangerous Life 15. Millionaire Tramp 16. Black Crook Jr. 18. **ITEM:** U. T. C. 20. Slaves of the Mill 21. Hi Henry's Minstrels 22. Holy City 23.

**SANDUSKY.** GRAND OPERA HOUSE (Singer and Smith, mgrs.): Opened 11 by Himmelsberg Imperials; the company is stronger and better than ever, and the old favorites are all in the cast. Plays: A Wicked Woman, Women Will Sin, The Rose of Killarney, Red Cross Nurse, A Celebrated Case, Over the Hills to the Poor House, and The Moonshiners.

**TIFFIN.** NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): The Orpheum Stock co. opened a week engagement Sept. 11, presenting A Southern Romance to big business; performance good. Carl Weddell is assistant manager of the house. Mr. Gillan is advance agent for Howe's Moving Pictures. Extensive alterations have greatly improved the house.

**CONROCTON.** SIXTH STREET THEATRE (Joe Callahan, mgr.): Al. H. Wilson 7; excellent co. pleased big business. Poor Relation co. 11; good business. Volunteer Organist 13; good house and co. Slave of the Mill 15. Stetson's U. T. C. co. 18. Uncle Josh Sprucey 20.

**BELLEFONTAINE.** OPERA HOUSE (Curtis V. Smith, mgr.): The Clay Baker 8; good business and co. more than pleased. Poor Relation co. 11; good business and co. **ITEM:** Otto Busche left 7 for Mt. Clemens to accept engagement as leading man with the Lafayette Stock co.

**FINDLAY.** MARVIN THEATRE (S. H. Cunningham, mgr.): Murray Comedy co. week of Aug. 28; good business; excellent repertoire. A Millionaire Tramp 9, matinee and night, pleased fair business. Dora Thorne 14. The Rays in Dora the Pike 15. The Masqueraders 16.

**BELLAIRE.** COLUMBIA THEATRE (Ed L. Moore, mgr.): Opened with Marriage of Kitty Aug. 28; excellent co. to fine business. Himmelsberg's Ideal Comedy 4-9; good co. to S. R. O. all night. Why Girls Leave Home 18.

**ELYRIA.** THEATRE (H. A. Dykeman, mgr.):

Johnny and Emma Ray in Dora the Pike to capacity; performance fine; a good looking chorus of splendid voices. Chicago Stock co. 18-20, exception of 22. The Flaming Arrow 23.

**NEW PHILADELPHIA.** UNION OPERA HOUSE (George W. Rowers, mgr.): A Poor Relation 7; fair company; good house. The Holy City 18; good company; fair house. Stetson's U. T. C. 19. Richard III 25. A Trip to Egypt 29.

**ALLIANCE.** OPERA HOUSE (J. C. Graves, mgr.): Uncle Josh Sprucey 8; pleased good house. The Volunteer Organist 12; splendid satisfaction. A Dangerous Life 16. The Gambler 20. Bigger and Ahey co. 25-30.

**POMEROY.** OPERA HOUSE (A. V. Hovey, mgr.): The Via Stock co. opened with Mother of Society; Week of repertoire to good business and satisfaction. **ITEM:** A. V. Hovey succeeds Julius Hoffman, who was the manager for the past ten years.

**HINTON.** MALSONIC CO. (C. Riley, mgr.): Hi Henry's Minstrels opened the house 7 to large crowd; performance mediocre. Harris-Parkinson co. 11-13 in Slaves of the Orient, Monte Cristo, and Struggle for Gold. Murphy and Mack in Maloney's Wedding.

**VAN WERT.** AUDITORIUM (F. X. Sallier, lessee and mgr.): A Runaway Match 8; poor co.; displeased good house. Bennett's Jolly Pathfinders 11-16; excellent co.; pleasing; opened to good business. Over Niagara Falls 21.

**MCCONNELLSVILLE.** TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): The Slave of the Mill 12; good co. and house; electric effects fine. Leon McFeyers and the McDowell's deserve mention. Stetson's U. T. C. co. 19.

**CORNING.** MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Frank S. Davidson in The Polka Up Willow Creek Aug. 29; good business. The Holy City 3 pleased good audience. Maloney's Wedding 14. A Royal Slave 19. Shooting the Chutes 21.

**LIMA.** FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Millionaire Tramp 6; excellent co.; good business. Runaway 7; good co. and business. House of Mystery 8; fair co. business small. Chlo's Slaves of New York 19. Rice and Barton Gaiety co. 21.

**STEUBENVILLE.** GRAND (C. W. Maxwell, mgr.): Al. H. Wilson 8; co. and performance good. Dora Thorne 9; satisfactory. Howe's Moving Pictures 11 pleased large house. The Clay Baker 15. The Dangerous Life 18.

**ZANESVILLE.** WELLS (G. G. England, mgr.): The Holy City 9; drew well and pleased. The Clay Baker 11; co. good; small house. Al. H. Wilson in A German Gipsy 13. Stetson's U. T. C. 16. Volunteer Organist 18.

**NILES.** VERBECK THEATRE (R. B. Williams, mgr.): Klara-Urity Stock co. 11; good co.; pleased large house. Uncle Josh Sprucey 11; fair co.; pleased poor house. The Clay Baker 13. The Fatal Wedding 14.

**MARIETTA.** AUDITORIUM (L. M. Lucha, mgr.): McDonald Stock co. gave a successful week in repertoire 4-9. Al. H. Wilson 12; large audience; fine attraction. Devil's Auction 14. Escrow Stock co. 18-22.

**CAMBRIDGE.** COLONIAL (Hammond Brothers, mgrs.): Maloney's Wedding 9; fair attendance; performance very ordinary. A Slave of the Mine 14. The Clay Baker 18. Devil's Auction 22. A Royal Slave 25.

**LANCASTER.** CHESTNUT STREET OPERA HOUSE (W. H. Cutler, mgr.): Liberty Bells 1 did big business. A Royal Slave 14. **AUDITORIUM:** Howe's Moving Pictures 12; very large and appreciative audience.

**MINERAL CITY.** DAVIS OPERA HOUSE (George West, mgr.): Opened 5 with Rowland and Clifford in Dora Thorne; good business and performance.

**CARROLLTON.** GRAND OPERA HOUSE (The Kemers, lessees and mgrs.): Opened Aug. 31 with The Denver Express to small and disappointed audience. Millionaire Tramp 20.

**BOWLING GREEN.** CHICESTER THEATRE (J. F. Hatchman, mgr.): House of Mystery 7; good to fair house. A Millionaire Tramp 11 pleased good house. Isle of Spice 25.

**NORWALK.** GILGER THEATRE (W. G. Gilger, mgr.): Millionaire Tramp 12 to good business. Poor Relation, two performances, 16. Susan's Band, matinee 21.

**AKRON.** COLONIAL THEATRE (M. Reis, mgr.): Dr. Jekyll and Mr. Hyde 11; good business. The Pike 11 pleased large business. The Gambler 18.

**NEW LEXINGTON.** SMITH'S THEATRE (T. J. Smith, mgr.): A Slave of the Mill 13. Maloney's Wedding 15. Shooting the Chutes 23. Lyceum Stock co. week 25.

**GALLIPOLIS.** THEATRE (J. M. Kaufman, mgr.): Liberty Bells 11 pleased fair house. Shooting the Chutes 19. Why Girls Leave Home 20.

**MECHANICSBURG.** MAIN STREET THEATRE (Owen and Johnson, mgrs.): Over Niagara Falls 14. The Clay Baker 20.

**WILMINGTON.** THEATRE (K. H. Grantham, mgr.): A Royal Slave 5; good house and co. A Midnight Flyer 13.

**CHICAGO JUNCTION.** OPERA HOUSE (F. H. Layer, mgr.): A Runaway Match 16 canceled. At Sunrise 21. Midnight Flyer 23.

**CANAL DOVER.** HARDESTY'S THEATRE (W. H. Cox, mgr.): Black Crook 16. Slave of the Mill 20. Wedded and Parted 25. A Royal Slave 27.

**GREENVILLE.** TRAINOR'S OPERA HOUSE (H. A. Dearborn, mgr.): Over Niagara Falls 12; fair performance; fair house. The Sign of the Cross 13. **CIRCLEVILLE.** GRAND OPERA HOUSE (W. H. Cutler, mgr.): The Liberty Bells 8 pleased a large audience. Howe's Moving Pictures 15.

**PIQUA.** MAY'S OPERA HOUSE (Chas. H. May, mgr.): The Midnight Flyer 11 to S. R. O.; pleased. Dora Thorne 16. Prince of Pilsen 21.

**SALEM.** GRAND OPERA HOUSE (Smith and Fonda, mgrs.): Joseph De Grassie in Richelleu 16; good performance; fair business. The Holy City 21.

**FREMONT.** OPERA HOUSE (Heim and Haynes, mgrs.): The Rays 14.

**WAPAKONETA.** BROWN THEATRE (A. J. Brown, mgr.): Dora Thorne 15. Berry Stock co. 25-30.

OKLAHOMA TERRITORY.

**OKLAHOMA CITY.** OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Billy Kersands' Minstrels 10 had big business.

**SHAWNEE.** OPERA HOUSE (D. I. Verhine, mgr.): Hoodigan from New York 2 failed to please packed house. Human Hearts 15.

PENNSYLVANIA.

**FOITTSVILLE.** ACADEMY OF MUSIC (Charles Hausman, mgr.): Donnelly and Hatfield's Minstrels 8 delighted good house. Alone in the World 9; fair business and play. The International Stock co. week 11; good houses and performances. Plays: Me and Mother, Between Love and Duty, For Her Children's Sake, and A Homecoming Heart. The Sign of the Cross 13 to good business. Stetson's U. T. C. 19. **FAMILY THEATRE (Hersker and D'Estra, props; Harry D'Estra, mgr.):** Opened week 11 to big business and pleased; Bailey and Bell, the Two Marks, D'Estra and his Summer Girl, Rose Rose, Jr., The Belle of Avenue Baby, Toodles, Secker, Wilkes, and co. and the kinetograph. **TUMBLING RUN SUMMER THEATRE (Joseph Heedman, mgr.):** Closed 9 after a successful season.

**HARRISBURG.** GRAND OPERA HOUSE (Joseph Frank, mgr.): Kath Parrell co. 4-9 continued to draw fair business. Plays: My Jim, Pals, Evils of Paris, Sandy Bottom, The Minister's Sweethearts, Fisherman's Daughter, The Slave Girl, Young Tobe Hoxie, Lost on the Pacific, and Child of the Slaves. Nettle 18. **ITEM:** Dora Thorne 18. Babes in Toyland 21. Henrietta Crossman 22. Hot Old Time 23.

**LANCASTER.** FULTON OPERA HOUSE (C. A. Vicker, mgr.): Bowery Newgirl 9; gave satisfaction to fair sized house. Buster Brown 12; fair co.; medium business. Ethel Fay in The Belle of Avenue 15; good co. fine stage settings; pleased large house. Sign of the Cross 15. Country Boy in New York 16 canceled. Trans-Atlantic Burlesquers 19. Donnelly and Hatfield's Minstrels 20. Rudolph and Adolph 21. King of Tramps 22. **ITEM:** George 23. **ITEM:** Shelly Shent in doorkeeper at the Fulton, succeeding William Galie, who resigned after seventeen years' service at the house. The

**ELMIRA.** BORICK'S THEATRE (Herbert Salinger, mgr.): The remarkably successful season at this house closed 11-16 with excellent productions of Woman Against Woman and Wicked London by the Manhattan Dramatic Stock co. Special good work was done by Van Tassel, Tillie Salinger, Odette Bordeaux, Frank La Rue, Herbert Salinger, Philip Branson, Louis Chevalier, H. Kerwin Wilkins, Edward Warren, and Alice Gaillard.







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The Pillsbury-Dana Music Company, of Minneapolis, writes that its march song, "Baby Mine," is meeting with much success and the new colored slides are in great demand, while their novelty waltz song, "On a Holiday," is being sung by many well-known singers. The Thompson Music Company, of Chicago, offer several excellent songs, "Dear Old Lilac Tree," "Yankee Boy," and "Mr. Man Up in the Moon," being the leaders in their catalogue. They also announce "The Masqueraders," an instrumental number which Brooks's Band has played with marked success.

The Continental Music Company announces that the new ballad, "In the Valley of Yesterday," is in great demand, while the two clever little songs, "Betty" and "Little Lou," are winning applause everywhere.

The Nathan Bivins Music Company is well satisfied with the success of their Summer waltz song, "Take Me to Atlantic City Down By the Sea."

The Three Kimball Brothers are singing "My Dusky Rose" with much success. This song is published by Walter Jacobs, the Boston publisher. Many prominent singers are using the substantial ballad success, "Pal of Mine," by Costello and Nathan. Many quartettes are using it as a feature, while the illustrated acts win merited applause, owing to the effective manner in which the story of the song is told as the beautiful colored slides are thrown on the screen.

Eugene Ellsworth, who has been Summering in Westport, Maine, is now in vaudeville, being booked solid until the first of the year. He will introduce his latest song, "Only One Country, One Flag."

Chevalier Enrico Gargiulo, court pianist to the Queen of Italy, who is at present in this country, is an ardent admirer of the celebrated Hawkes band and orchestra edition. There is hardly a number by the many leading composers in this edition that the Chevalier does not include in his repertoire. Joseph W. Stern and Co. are the American agents for the London house of Hawkes.

The Doherty Sisters are singing and dancing to "Bright Eyes, Good-bye," using it as a finish in their new act.

Joseph E. Howard is creating a sensation with his new song, "Central, Give Me Back My Dime." Mr. Howard has a knack of teaching the audience the chorus from the stage, which creates a great deal of enthusiasm. There is no doubt that this song will be as popular as his "Good-bye, My Lady Love." He will make his entry into New York in two weeks, and will undoubtedly have the street urdins whistling his new song into success.

Mamie Remington and Picka are featuring "Keep a Little Cozy Corner in Your Heart for Me" and "The Leader of the German Band," published by F. B. Haviland Publishing Company.

Lee Oresan Smith, musical director of the Sultan of Sulu, has written an excellent musical number for this place, entitled "Some Sweet Day." It is already in demand. Mr. Smith has an opera in the hands of a prominent manager for early production.

Blanche Sharp is scoring successfully over the Western circuit of parks with "My Irish Molly O" and "My Hindoo Man," both published by Jerome H. Remick and Co.

Fay Tompkinson's new composition, "Nobody But You," bids fair to eclipse all her former efforts in the song line. It has a haunting melody, like her famous song success, "I Want You, Ma Honey."

Theodore Morse is in Chicago, looking after the interests of "Keep a Little Cozy Corner in Your Heart for Me," published by F. B. Haviland Publishing Company.

Charlotte Ravenscroft is featuring her entire repertoire from J. H. Remick and Co.'s catalogue. This week, at Celeron Park, she is using "Bright Eyes, Good-bye," "In Dear Old Georgia," and "My Irish Molly O."

John J. Nestor received many encores Sunday night at the Grand Opera House, singing "Keep a Little Cozy Corner in Your Heart for Me" and "Starlight."

Kitty Nelson, the clever singing soubrette with The Office Boy, has interpolated "My Irish Molly O," published by Jerome H. Remick and Co.

Barney Betty and Finnegan's friend, Tom Gilien, are using "My Yankee Irish Girl" by Drialsane and Morse.

M. Witte, the Russian diplomat, has picked his favorite American air. It is a waltz called "Peggy Brady," from The Isle of Spice, which has a few bars of "Garryowen" in it. The old cavalry tune must have caught his ear.

The C. L. Partee Music Company, of 23 East Twentieth Street, New York, is putting a great deal of energy into pushing and popularizing the four favorite songs, "Lights of Home," "Just a Picture of You," "My Sunburnt Lily," and "They All Spoke Well of You," by Al. Trahern and Lee Oresan Smith. The first and last named songs are both illustrated with the best grade of colored slides, and both songs are being featured by such well-known song illustrators as Hilkey Sloan, Harry Parr Moorehead, James Russell, and many others. Professional copies will be supplied to recognized singers. Orchestration of all four songs will be sent to leaders and musical directors on receipt of 15 cents to cover mailing expenses. Regular piano copies will be furnished professionals at 10 cents each; to others at 25 cents each.

The Johnston Brothers, musical act, have just returned from Australia and are featuring "In Dear Old Georgia," "The Giggler," "Bright Eyes, Good-bye," and "Cleopatra Finnegan."

Florence Allen continues to use "Keep a Little Cozy Corner in Your Heart for Me" to advantage. Slides are now ready for "Would You Care?" "I'm Trying So Hard to Forget You," "Farewell, Sweetheart May," "Why Don't They Play with Me?"

Elizabeth Murray is singing the new watermelon song, "There Ain't Gwine to Be Any Rine," and "Don't Worry About Any One, Just Look Out for Yourself."

The Sever Brothers, of West's Minstrels, are singing "If Ma Babe Could See Me Now" and "There Ain't Gwine to Be Any Rine," published by the Nathan Bivins Publishing Company.

JEROME'S NEW COMIC OPERA.

The success of Ben M. Jerome's comic opera, The Yankee Regent, which was produced at the La Salle Theatre, Chicago, some weeks ago, is undisputed. The press of Chicago, without an exception, praised both the book and music. James O'Donnell Bennett in the "Record-Herald" wrote of The Yankee Regent as "the most creditable venture in the history of

MUSIC PUBLISHERS.

**The Chas. K. Harris Herald**

Dedicated to the interests of Songs and Singers.

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VOL. II. NEW YORK, Sept. 22, 1905. No. 22

All Top Liners in Vaudeville New Singing Harris' Famous Song Hits.

Katie Barry, singing "The Rag Rag Man."	Fay Tompkinson, singing her own big success, "Nobody But You."
James Aldrich Libbey, singing "Would You Care?"	Wenden and Gladish, singing and illustrating "Would You Care?" and "I'm Trying So Hard to Forget You."
Joseph E. Howard, singing "Central, Give Me Back My Dime."	Allen May, singing and illustrating "Would You Care?" and "Why Don't They Play with Me?"
Della Valdez, singing "Would You Care?" and "It Makes Me Think of Home, Sweet Home."	Marie Brackman, singing "Would You Care?" and "The Girl of My Dreams."
Engstrom Sisters, singing "Central, Give Me Back My Dime."	Marie Laurent, singing "Would You Care?" and "I'm Trying So Hard to Forget You."
Pat Rooney, singing "Killarney in Summer for Me."	Dorothy Russell, singing "Julie Dooley," and "Central, Give Me Back My Dime."
Ethel Robinson, singing "Central, Give Me Back My Dime."	Charles B. Lawlor and Daughters, singing "It Makes Me Think of Home, Sweet Home."

Any of the above song hits with full orchestrations can be secured by calling at the office of CHAS. K. HARRIS, 31 W. 34th St., New York City, N.Y. (Professionals cordially invited.)

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the La Salle Theatre." The piece was staged by Frank Lee Short, who acquitted himself with much credit. There are many catchy melodies among the twenty odd numbers, and it can safely be predicted that over half of them will be big selling hits, which will add to the already enormous business done by the F. B. Haviland Company, that publishes all of the music used in this production.

DECISION IN MUSIC CASE.

An important decision was handed down by Justice Dowling, of the Supreme Court, last week in the case of Garrett J. Conchola, who, with Louis F. Rogers, was charged by Carl Fischer with printing and selling a composition called "Hearts and Flowers," which is the property of Fischer. Conchola was arrested several days ago on complaint of Fischer and was held for trial. He obtained a writ of habeas corpus, but the writ was dismissed by Justice Dowling on the ground that the defendant had knowingly sold merchandise to which a fraudulent trade-mark had been affixed. The prisoner was remanded to the Tombs.

ENGAGEMENTS.

Osborne Clemson, as leading baritone with Nancy Brown.

Edward R. Mawson, by Al. S. Roth, for the leading support of Suzanne Santele in the revival of *Sowing the Wind*, which will have its initial presentation in Newport News, Va., Oct. 2. Other engagements made by Mr. Roth for the revival include John W. Thompson, Carroll Daily, Herbert G. Mortimer, John D. Dillon, Mildred McNeil, Antoinette Hart, and Julia Miller.

Will F. Gardner, with D. L. Wilkenson as business-manager of Polly Primrose company.

Homer Barrows, to play the lead in *The Slaves of the Mines*.

Frances Nordstrom, by Fred Berger, for *The Truth Tellers*.

James C. Spottswood, as light comedian, Grand Opera House stock company, the Orleans.

Nat S. Jerome, for *Iky and Aber*.

Mayme Taylor has joined the Murray and Mack company, replacing Baroness Von Zeller, who has been transferred by Mack and Spears to The Irish Pawnbrokers company.

By the William G. Stewart Amusement Company, to support William G. Stewart in *The Genius and the Model*: Louise Handolph, Sally McNeil, Pauline Whitson, Gordon Johnston, Albert Lovern, Monroe Salisbury, Frances Freeman.

Edmund Brees, to originate the title-role in *The Lion and the Mouse*.

H. Reeves Smith, to support Grace George in *The Marriage of William Ashe*.

Sadie Stringham, who returned recently from an extended visit in France, by Henry H. Harris, to originate an eccentric character comedy part in *Charles Klein's* new play, *The Lion and the Mouse*, which opens early in October.

B. A. La Mar, to be featured in the title-part with *The King of Rags*.

Al. Claremont, with Abbott Davison, in *Nothing but Money*.

Mabel Hollins, by F. C. Whitney, for the principal soubrette role in *The Mayor of Kankakee*, opening in Chicago Oct. 15.

Frederick Edwards, by F. C. Whitney, for a French character part in *The Mayor of Kankakee*.

Marion Macdonald, May Wells, Eleanor Walburg, Marjorie Gould, Helene Cooper, Wilfred L. Roger, Charles E. Bloomer, Thomas Kelly, and George Curtis, to support Alberta Gallatin in *Cousin Kate*.

Alexander Dale, for the Moore Stock company, Rochester, N. Y.

Terence A. Dale, as leading woman with Mildred Holland, in *The Triumph of an Empress*.

Julie Morton, Thomas V. Emory, Harry Orlington, and C. Y. O. Pugh, to support Harry Beresford in *The Woman Hater*.

Peter Rice, for advance, and Philip Robson, as business-manager, with Harry Beresford in *The Woman Hater*.

Caroline Hall, Blanche Deyo, Mabel Fenton, Charles J. Rose, Thomas A. Wise, Fletcher Norton, Denman Maley, and Caroline Locke, by Frank L. Perley, for *The Winning Girl*.

Russell Bassett, by Charles B. Jefferson, for his company supporting Thomas Jefferson in *Rip Van Winkle*, opening at the Boston Theatre in Boston Sept. 25.

Theo Kehrwald, for *The Classman*.

Amber Lawford, to support Thomas Rose, in *A Fair Exchange*.

Aida Rivers, to play Belinda in *Finnigan's Ball*.

Lester Crawford, to play the tramp in *Side Tracked*.

MATTERS OF FACT.

Wright Huntington as Courtice Jaffray in *A Social Highwayman* has made a distinct hit in the production of that play by the Huntington-De Deyra Stock company at Lowell, Mass.

C. M. Alvord has furnished the toe dancers for the ballet for Yale's Devil's Auction company.

The Preferred Accident Insurance Company of New York has recently issued a special accident policy for the dramatic profession which is sold at a very low premium. This company has 75,000 business and professional men as policyholders and its assets exceed \$1,250,000. It has paid more than \$6,000,000 in claims.

Clara Thorpp and Fred Hanlon are at the head of a strong company of acrobats and pretty women in Hanlon Brothers' *Fantasma*, and Miss Thorpp is making a hit with her specialties.

The Grand Opera House, at Terre Haute, Ind., is playing Sunday nights for standard attractions and also has a few choice week day nights still open. The business has been the biggest in the history of the town and house. Time can be secured through Stair and Havlin.

Charles Sinclair, who staged the musical numbers for *Lovers and Lances*, has been highly praised by the press in every city the production has played since the initial performances in Washington last month. Mr. Sinclair is now rehearsing a musical comedy which will be seen in October.

Christine Hudson is winning praise for her clever portrayal of Tom-Tom in the Hamlin-Mitchell production of *Balalaika* in Toyland. Her rendition of the song "Toyland" deserves the spontaneous applause she receives at each performance.

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# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY,  
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

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60 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

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Twenty-five cents an agate line. Quarter-Page, \$5; Half-Page, \$10; One Page, \$15.  
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## SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$1.50 per annum, postage prepaid.

Telephone number, 311, 313, 315.

Registered cable address, "Dramatic Mirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Currier St., Regent St.; Newman's Tourist Agency, 25, Regent St., E. W.; Anglo-American Exchange, 3, Northumberland Ave., W. C. In Paris at Bruckmann's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 11, Lime St. In Sydney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Ross, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Subscriptions should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

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## NEW CONDITIONS.

THE dramatic season has opened with a better promise than in years, because there is a prospect of a restoration of competitive conditions that for so long a period have been practically absent from the field of the stage. The Theatrical Trust, up to this season, had been drawing its restrictions closer and closer, until it had created what in effect was a monopoly of the theatres of the country, so far as drama and kindred entertainment were concerned; but this season, in various cities in which the Trust has enjoyed a monopoly, independent theatres have been secured, with a better prospect for all the legitimate interests of the stage, as well as for the public.

It is needless to reiterate the reasons why the outlook is better in all respects than it has been in years. In every city in which the Trust has enjoyed a monopoly up to this season and in which an independent theatre is now open, the press has in effect united to welcome the change with enthusiasm, as something that will do away with conditions which have been almost intolerable from the journalistic point of view, and that view reflects public interest. Responsible newspapers have pointed out the fact—insisted upon persistently by THE MIRROR—that the theatre is an institution that cannot be monopolized by a small group of persons of limited abilities without serious, if not fatal, results to the stage as a broad, human, intelligently varied, amusing and recreative institution. The prospect in the cities in which independent houses have opened of something besides the monotonous round of mediocre attractions furnished by the commercial power that has controlled the theatre of this country for years, to its injury, has been hailed by the press with all the ardor with which intelligence would greet the renaissance of a great art long buried by vandalism.

During a period that has seen everything else in this country advancing, the theatre has been at a standstill save in a material sense. The development of the commercial idea in its control has been complete, with all the attendant evils that philosophy might have foreseen. Material prosperity is not the whole of any art, and it is but a part of any rational wish for the stage.

The commercial idea has cheapened, debased and restricted the functions of the theatre and corrupted the public taste. Theatres have multiplied, it is true, but the artistic spirit has been overwhelmed by the money notion, and the confining of initiative to a restricted body of persons whose only instinct and training relate to that notion chiefly has eliminated from the field many intelligences that would have assisted in keeping the stage in line with its better traditions, while mere gain and superficial show have been the dominating ambitions that characterized it under the commercial oligarchy.

It is safe to say that in the next half dozen years to come, even should the old competitive standards be fully restored in the theatre, the pernicious effects of Trust control of the stage will be more clearly seen than they are to-day, for it will take years for the theatre to recover from that stagnation of its better side that has been caused by conditions that now seem to be in a fair way to be displaced by those which will make possible a return to freedom of idea and enterprise.

## A PLEA FOR OPPORTUNITY.

AN actress of middle age, now successful in a part befitting her years in a modern play, recently, in an interview with a San Francisco stage writer, contended for greater opportunity in character parts for women who have reached the maturity of their powers.

"Why should a woman's value to the stage be in inverse ratio to her experience and development?" she asks, and continues: "As things are, as things have been, a woman, by the time she has reached the period of her greatest powers, has nothing to play in the modern drama. With the exception of a conspicuously few cases of celebrated names, a woman's very earning capacity in the theatre has decreased with the development of her ability. 'The older the actress the smaller the salary,' is the ordinary rule. And I cannot help but think that this order does not represent the feeling of the public. Theatregoers are becoming more enlightened every day. They want more than a regular diet of love story; they want a varied drama. For a long time they have demanded men in all ages, from youth to senility. Why not have varying periods for women?"

It is probably a fact that the modern drama makes fewer demands for women of middle or later age than did the drama formerly, but it is also true that, relatively, there are to-day, with all the increased importance of the theatre and the larger number in its profession, fewer women of middle age or older that are eminently able as players than the stage in former generations disclosed. But there is another side to this question. While there may be fewer opportunities for such women in the modern drama than formerly, there seems also to be fewer women, even among the comparatively smaller number of middle age that are distinguished for "character" ability, who are willing to acknowledge their dependence on the lines of work for which they are especially fitted and ready to demonstrate their worth in parts they are able, from experience as well as suited by years, to assume. Many women of the age and experience necessary for certain parts are still anxious to take younger roles for which they are unfitted, and thus stand in the way of their own employment when opportunities that they should accept are offered to them. This may not be a gallant statement, but its truth may be demonstrated by the experience of any manager whose ventures require the engagement of a large number of persons for varied parts.

The actress whose interview is quoted is right in her assumption that the public desires to see actresses of middle or later age in the parts for which their years and talents especially fit them. The "old women" of the theatre, few as they may be in number, are among the dearly beloved of the public, which never fails to applaud them, and always regrets their passing or retirement from the stage.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded if possible.]

Mrs. J. D. C. Elms, N. Y.: Sarah Truett can be addressed care of Liebler and Company, Knickerbocker Theatre Building, the others care THE MIRROR.

K. C., New York City: 1. Not even THE MIRROR can read the future. 2. Mary Ryan has not announced her plans. 3. Beatrice Morgan will probably be with the company all this season.

E. H. A., Bridgeport, Conn.: The Four Muses are starring this season, under the management of Percy G. Williams, in a musical comedy called Breaking Into Society. They opened their season at Rochester on Sept. 4.

C. H. B., Louisville, Cal.: 1. Berthelm Tree commenced management of the Comedy Theatre, London, in 1897. 2. Ending, the French dramatic artist, died in 1899. 3. Lillian Russell will not star this year in Lady Thane. 4. Shakespeare was born in 1564 and died in 1616.

## THE LONDON STAGE.

The Prodigal Son Pleases Britons—McLellan's New Play—Gawain's Gossip.

(Special Correspondence of The Mirror.)

London, Sept. 9.

We are just recovering from a week of plays, but instead of describing them as we ought perhaps to lead off with the one which achieved the biggest and most unequivocal success of the group. This was The Prodigal Son, which Hall Caine has adapted from his story of the same name. This drama was so recently produced in your Mirror readers' midst, and long notices have so abounded in and around your States, that of course I need not enter into full details concerning the plot. Therefore I shall proceed to say that as far as Drury Lane Theatre is concerned The Prodigal Son had two premieres. One was a sort of public dress rehearsal (called a *repetition generale*) on Tuesday afternoon and the other the usual first-night on Thursday. At each performance there was a most representative audience, including a large contingent of natives of your great Republic.

Both these vast audiences welcomed the eminent if eccentric Maxman's latest play with unbounded enthusiasm—the more enthusiastic welcome being (as usual) the paying ones. From the moment the curtain rose at 7.45 on the tableau of the sheep gathering (with real sea lambs) to the final tableau of the reconciliation (which did not arrive till 12.05 A. M.) there was not a dissentient note. And this, mark you, in spite of the fact that the play was at least one hour too long. This undue length was chiefly owing to the gorgeous Monte Carlo scene being too spun out. This and other portions have since been cut and the result is, without doubt, the best and strongest—certainly the most human—Drury Lane drama seen at that ancient playhouse for years past. Do not think I am attacking the Drury Lane dramatic works of my late old friend Sir Augustus (or Gus) Harris and his many collaborators, including the late Henry Pettit and the surviving Henry Hamilton and Cecil Raleigh—the last of whom wrote several old Drury plays out of his own head. No. All these were admirable workers in their respective departments but they were all somewhat handicapped by Harris having started a notion that in Drury Lane drama the spectacular effects were everything and that the story and the players were only needed to hold these terribly expensive "acts" together.

I have already indicated that in the mise-en-scene Managing Director and Producer Arthur Collins has beat even his Drury Lane record, which record long ago beat even the record of his former employer and tutor, the aforesaid Augustus Harris. I have only to add that with one exception the cast pans out as the best to be secured for money. The one exception I am sorry to say was Nancy Price, who, although she has given on the stage many a brilliant comedy impersonation (notably in Pinero's Letty), showed that her lack of experience in strong drama made her unable to portray with sufficient contrast the powerful variations of the character of dear little Thora's beautiful but wicked sister Heiga. I do not blame the bright Nancy so much as I blame the management for selecting so young an actress, who has had no experience in the strongly marked dramatic methods so necessary for this vast playhouse.

All the rest of the players are, as near as possible, perfect. George Alexander has never played so powerfully or so intensely (either at his own theatre, the St. James', or elsewhere) as he plays the Prodigal Oscar (though he certainly might have disguised himself a little more in the last act). Frank Cooper was splendid as the volcanic but gentle hearted lord and lady suffering Magna, and Lily Hall Caine (the brilliant and brainy sister of the ditto, ditto author) is sweetly pathetic and tender as the young wife Thora and delightfully fresh and girlish as Thora's young daughter. That sound and stirring veteran actor Henry Neville (who in 1863 was the original Bob Brierly in The Ticket of Leave Man) is Al as the governor, especially in his magnificent outburst in Act II; Austin Melford (who has rendered fine service in many of Caine's plays) scores heavily as the Factor; Mrs. John Wood (who received an up roarious welcome) gives Aunt Margaret's quaint worldly-wise saws and modern instances in her usual fine, ripe comedy manner, and Mary Horke's acting as the lovable, self-sacrificing Anna (mother of all true players who may see her, as one of the most touching, heart-searching impersonations ever seen on the modern stage).

To sum up The Prodigal Son has been received with enthusiasm, both by public and press. Only in one instance have I seen a kind of toney-cynical, snuffy criticism of the play and the players. This was in yesterday's Daily News. The writer thereof (the otherwise clever E. A. B.) carried out nearly everything in the play. And why, forsooth? Because it was not like this or that of Ibsen's! In fact that critic, who (mark you) can be very common-sensible when he likes, seemed suffering from a sudden attack of Ibsenitis!

Just such another violent wild-eyed kind of criticism was that which a Daily Mail young man poured upon your Charles McLellan's new comedy, On the Love Path, with which Frederic Harrison started his management of the old-established Haymarket Theatre on Wednesday night. I have not the space this week to expatiate as fully as I could wish concerning this play, but I may as well tell you that On the Love Path, although it deviates ever and anon into farce and occasionally into melodrama, is by no means unworthy of the artistic author of the still running Leah Kleschna. The new comedy is in any case brilliantly and tersely epigrammatically written and, for the most part, it gives fine scope for acting. Anyhow (to my thinking) it better deserves the praise it has received than such criticism as that in the Mail.

On Monday Berthelm Tree started his season at His Majesty's with a revival of Comyns Carr's adaptation of Dickens' "Oliver Twist." Tree scored heavily again as Fagin and Constance Collier did ditto as Nancy. The newcomers in the cast included Nellie Bowman as Oliver; Alma Murray as Mrs. Maylie and Jennie "Jo" Lee as Mrs. Bedwin. All were good.

On Tuesday Manager Otto Stuart presented at the Adelphi a new-to-London-comedy-drama written by W. Gayer Mackay and Robert Ord (who is usually an actress named Edith Outiere) (who is usually an actress named Edith Outiere) entitled Dr. Wake's Patient. It proved a pretty piece of quaintness and sentiment, and although it was at times written on conventional lines it was warmly welcomed. The main author and Lillian Brathwaite were highly successful in the leading parts.

The Mermaid Society started its new season at the Great Queen Street last Monday with Sydney Grundy's ten-year-old comedy, The Late Mr. Costello. I found the piece going merrily, but, alas! to-night The Mermaids will cease swimming—and all for lack of funds.

William Gillette and company will present (under Manager Frohman) the said William Gillette's new play, Clarice, at the Duke of York's next Wednesday. At the first English performance of Clarice at the Shakespeare, Liverpool, last Monday the play was found to need much revision. It is now receiving the same.

GAWAIN.

## MUSIC NOTES.

Any Whaley has signed a contract as soprano soloist with Wolf's Band, which will undertake an extended tour. Miss Whaley has been a soloist with about every band of prominence in this country, a fact which attests her unusual popularity.

Frank Danvers has resigned his position as Director of Music in the Public Schools of Manhattan and the Bronx, his recent appointment as director of the Institute of Musical Arts making such a step necessary.

Twenty-four performances of the Shakespeare Cycle, under London G. Christian's direction, have been arranged for this season, the members of the quartette being: David Stephens, baritone; Katharine Plak, contralto; Kelley Cole, tenor; and Madame Shotwell Piper, soprano. The pianist will be Ethel Cave Cole.

## PERSONAL.



Photo by Searcy, New York.

RITCHIE.—Franklin Ritchie, whose portrait appears above, has been engaged by George Brennan to originate the leading role in Thomas Dixon's dramatization of his own novel, "The Clansman."

JEFFERSON.—Thomas Jefferson will begin a two weeks' engagement in Rip Van Winkle at Wallack's Theatre, beginning Oct. 16.

OLCOTT.—Chauncey Olcott has signed a new contract with Augustus Pitou, whereby Mr. Pitou will direct his tours for the next two years.

MITCHELL.—Mason Mitchell, who has been the American Consul at Zanzibar, was in the city last week on a two months' leave before again taking up his duties in the consular service. Mr. Mitchell's many friends in the profession were glad to welcome him back to New York after his three years' absence.

BELLEW.—Kyrle Bellew returned to New York on the Composita last Friday, after a Summer spent on his yacht, the *Moonstone*. He was accompanied by Frank Connors, the Bunny of Raffles.

DIXEY.—Henry E. Dixey is to be a star again, this time under the management of Walter N. Lawrence. The start will probably be made at Joe Weber's Theatre, which Mr. Lawrence has taken for part of the season.

CONRIED.—Heinrich Conried celebrated his fiftieth birthday last Wednesday, receiving telegrams of congratulations from his singers and friends in Europe.

CAHILL.—Marie Cahill is trying to arouse interest on a plan for a Summer home for chorus girls, and is meeting with success. Katherine E. Conway has consented to act as New England sponsor for the scheme, and Madame Mary Anderson Navarro has been asked for the use of her name for the home.

MANSFIELD.—Richard Mansfield is recovering from the effects of two serious operations performed for the relief of a grave intestinal disorder from which he has suffered for several years. His condition is so favorable that yesterday he began rehearsals of Don Carlos. He and Mrs. Mansfield celebrated the thirtieth anniversary of their marriage at their home in New London, Conn., last Friday.

RUSSELL.—Annie Russell, who is now in England, has been selected by Bernard Shaw to play the star role in his new play, Major Barbara.

BERNHARDT.—Sarah Bernhardt began a short season of repertoire at the Opera House, Buenos Ayres, Argentina, on Sept. 12. From Buenos Ayres she goes to La Plata and Rosario, and thence to the United States.

CAINE.—Hall Caine sailed from London last Saturday for a two weeks' visit in New York, during which he will see the performance of The Prodigal Son at the New Amsterdam Theatre.

O'NEILL.—James O'Neill has again returned to the role of Edmund Dantes in Monte Cristo, and will soon start on tour through New England and the South.

JEFFERSON.—A copy of the will of Joseph Jefferson was filed in Baltimore last Thursday. Among the bequests noted there was \$1,000 to Mrs. Jane Germon, of that city, a painting to be selected by Mrs. Jefferson to Ernest Gillingham, and one of Mr. Jefferson's fishing reels to Grover Cleveland.

JEROME.—Jerome K. Jerome will make his first American appearance in a humorous recital at the Empire Theatre on Oct. 17. Mr. Jerome has never been in New York.

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L'AMOURLETTE; piece en trois actes. De Pierre Veber. Copyrighted by P. V. Stock.

L'ANNE DU FOYER; comédie en trois actes. By G. A. de Calliavet and Robert de Fiers.

THE ARRIVAL OF KITTY. By Norman Lee Swarlow.

THE BISHOP'S WIFE; a drama in one act. By William A. Lawton.

THE CASANO AND THE CAT. By C. A. Ayleworth.

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DOWN AT UNCLE HIRAM'S; musical drama in three acts. By Samuel Miller.

FREAKS AND FRAUDS; a satirical farce. By William Ellison Harvey.

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THE HEART BREAKER. By Paul Dickey.

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THE PROFESSOR'S ASSISTANT; comedy in three acts. By Agnes Bangs Morgan.

THE PURLOINERS; play in four acts. By George Barr McCutcheon.

THE SCHENKERS; farce-comedy in four acts. By Harry L. Dixon.

SECOND MENAGE; comédie en trois actes. By André Sylvestre and Maurice Froyer.

TURN OF THE TIDE; play in four acts. By Marguerite Nerington.



# THE USHER



A thing very noticeable among a large majority of the actors from England now playing in this country—and a majority of those actors are minor actors, and the only ones among visiting players who are guilty of the breach of artistic effect, for the better English actors are like the better actors everywhere at this time—is their habit of playing directly to an audience in every dramatic contingency.

Modern dramatic art demands that the actor shall play his part with an apparent ignoring of his auditory. He must so comport himself on the stage that the witness of his work shall feel the aloofness necessary to the enjoyable contemplation of any piece of art. The actor who attempts to take his auditor into his confidence at once destroys illusion if he does not, in an artistic sense, breed that contempt which tradition associates with too much familiarity. A very ordinary player who will confine himself to his role and seem to be oblivious of his audience will go farther toward the desired effect to be enforced than a better actor who merely assumes to be "playing" and wishes to be confidential with those who are watching him.

Another thing fatal to the illusion that a play should invoke, if it be well acted, is the entr'acte or final appearance of a character, in response to applause, after the character has undergone moving dramatic stress or is presumed to have died. And a "speech" in such an interval is even worse, for it destroys all of the pleasurable imaginings that so many are constituted to indulge after being powerfully moved by a climax. In Baltimore the other night a classic was played by a well-known actor of the old school, who broke the illusion his acting and the play had enforced by appearing and speaking in response to applause after the character he had assumed had passed away in the drama. Whereupon the leading newspaper of the city, in an editorial the next day, said, among other things:

The occasion is a good one to ask the theatre-going people of Baltimore whether it isn't about time for them to give up a very bad habit, one that violates the first requirements of good sense and good taste. Why break into the dramatic illusion, and give the lie to the reality of the sentiment it has evoked. This sort of thing is childish and in atrociously bad taste. It is a mere habit, and a very bad one. The only occasions on which a call for a speech is justifiable are those rare ones when an audience is wrought to a pitch of uncontrollable enthusiasm for some illustrious actor, and even then it depends upon circumstances whether such a break into the dramatic proprieties is warranted. The practice of calling for a speech as almost a routine matter has been growing of late years, and the best thing to do with it is to bring it sharply to an end.

And this will be indorsed by all judicious lovers of the theatre. But as the multitude is not judicious, calls for speeches by the thoughtless on even the most vital and moving of dramatic occasions will probably continue indefinitely.

Complaints against theatrical posters of a certain class multiply, and the fact that one of the highest of New York's municipal officials recently suggested that the Police Commissioner revoke the licenses of certain theatres at which "shows" whose printing was objectionable were playing unless assurance should be given that the subject of offense would not be repeated indicates that there is altogether too much license in these displays. In several minor cities, particularly in the Eastern States, the matter has reached such a stage that posters now are censored by the police or other public authorities, and those deemed to be objectionable are rejected. There certainly must have been abuse or such measures never would have been adopted.

As the Brooklyn Eagle says editorially, "There is a certain grade of melodrama which does business on its sensational posters and far more attention is paid to the quality of their 'printing' than to their performance. Some of the burlesque 'shows' suggest things on their posters which they would not dare to put upon their stages, because the police would promptly close their theatres. The posters thus become a fraud by arousing a curiosity that the performance fails to gratify. If the police find it easy to keep the performances within the limits of decency they can as easily keep the posters up to the same standard."

Posters of the sort that has caused serious objection on the part of local managers as well as local authorities are a disgrace to the theatre and serve to discredit even its better offerings in the minds of a large public that assumes that theatrical attractions are all of a grade. The objectionable posters, like so much of the very bad melodrama and the suggestive in "burlesque" and kindred offerings,

are the result of the introduction of the commercial idea into the theatre and its practice by persons who have no notion of the stage beyond that of its possibilities for peculiar exploitation.

There are always a large number of poor attractions on the road, and as a rule they carry their own punishment. That is to say, poor patronage soon puts them out of commission.

Local managers suffer, of course, with the unattractive offerings that play their houses, both in small returns and the dissatisfaction of their clientele. Perhaps the latter is the greater misfortune to the manager in the long run, for rural playgoers once taken in are long shy as to future patronage of a theatre and come back slowly.

A manager at Van Wert, O., has taken the bull by the horns. He has announced himself as ready to enforce extreme measures as to the offerings at his house hereafter. In a local newspaper he says: "To the Public: On and after this date all theatrical attractions that appear at my house and prove unsatisfactory will not be allowed to continue their performances, and my patrons shall receive the price of tickets at the box-office."

Traveling managers who are not certain of the worth of their attractions will probably give Van Wert a wide berth, and as this place is not one which the larger attractions visit, there would seem to be no danger of over-booking there in the circumstances.

One of the sensational newspapers last week published an excited report of the doings of a minor Government official and their consequences, covering incidents in various Western places. The official was a young man and the "escapee" particularly dwelt upon was his meeting and marriage with a chorus girl at Guthrie, Oklahoma. This particular offense, it was stated, brought a peremptory request from President Roosevelt for the young official's immediate resignation from the Government service. It is safe to assume that the story has not been told in detail and that this action by the President was inspired by something more serious than a matrimonial contract. However, the stage, in the person of a minor figure, again serves as a text for sensational chronicling, thanks to present journalistic methods.

## BOOKS AND MAGAZINES.

"If": A GUIDE TO BAD MANNERS. Sketches and humorous verse by James Montgomery Flagg. Author of "Tomfoolery." 112 pages. New York: Life Publishing Company. Price, 75 cents.

This is remarkably little to pay if one considers the numbers of laughs one gets from its cleverly witty and often deeply satirical drawings and jingles, that have won many smiles when published in *Life*. It is just the sort of booklet to send Her, and she will smile whenever she opens its pages and thinks of you.

POETS: STORIES OF THE STAGE. Compiled and edited by William G. Rose. Published by the author, Cleveland, Ohio.

Mr. Rose is dramatic editor of the Cleveland Plain Dealer, and like other dramatic critics has received many of stories from press agents. He has sifted these stories, saving what seemed to be the best, and has put them into a little book that will be interesting to people who are not dramatic editors themselves.

The Arena for September contains a brilliantly written and valuable essay on "The Theatre of Edmund Rostand," by Archibald Henderson, Ph. D., of the University of North Carolina.

## THE PROGRESSIVE STAGE SOCIETY.

At a recent meeting of The Progressive Stage Society the following officers were elected and appointed: President, Julius Hopp; Treasurer, Emerin Campbell; Librarian, M. J. Reynolds; Recording Secretary, Margaret Klein; Art Committee, Mary C. Stone, of the Professional Woman's League; Mrs. E. D. Bryan; Hugh T. Swayne, assistant secretary of the Actor's Society of America.

The first production by the society will be Ibsen's comedy, The League of Youth, on the afternoon of Oct. 8, at the Murray Hill Theatre. Other plays to be presented are Hauptmann's Weaver, Gorki's Night's Lodging and Tolstol's Power of Darkness.

A meeting of actors and actresses is called for Sept. 19, 8 P. M., at the Professional Woman's League, 108 West 45th street. Professionals wishing to take part in the performances of the society may notify Julius Hopp, president, 147 West 45th street.

## ALICE AND THE EIGHT PRINCESSES.

Julian Mitchell's new musical extravaganza, Alice and the Eight Princesses, an adaptation of Alice in Wonderland and Through the Looking Glass, was produced for the first time at the Star Theatre, Buffalo, on Sept. 14. The music was written by Victor Herbert and the book by Glen MacDonough. The cast included: Alice, Bessie Clayton; The Mad Hatter, Sam Chip; Phyllis, Eva Davenport; Miss Fingers, Lotta Faust; Prince Fortunio, Bessie Wynne; King of Hearts, D. L. Don; Tweedledee, James Smith; Tweedledum, James Cook.

## CHAUNCEY OLCOTT'S NEW PLAY.

Chauncey Olcott scored a hit before a crowded house at the Hyperion Theatre, New Haven, on Sept. 11, in a new play by Theodore Burt Sayre, entitled Edmund Burke. The love story in which Burke is the central figure is interwoven with the atmosphere of English politics that pervades the play. Mr. Olcott was supported by Daniel Jarrett, Verner Clarges, Thomas David, Richard Malcolm, Marcy Harlan, Edna Phillips, Elizabeth Washburn, Eleanor Browning and Charlotte Melbourne Smith.

## OPERA FOR ELSIE JANIS.

George C. Tyler last Friday signed a long-term contract with Elsie Janis, and on Jan. 1 she will appear in a new production under the management of Liebler and Company. Under the terms of the contract the Lieblers will have written for Miss Janis a new musical comedy. It is understood that Clyde Fitch and Sydney Rosenfeld have been consulted about the book, while Victor Herbert has already undertaken the task of furnishing the music.

## MOSLER-LIEBLING.

Arthur R. Mosler, an electrical engineer and son of the famous artist, Henry Mosler, and Estelle Liebling, prima donna, were married last Sunday at the Hotel Majestic, New York city. The ceremony was performed in the parlors of the hotel by Supreme Court Justice Newberger. Mrs. Leonard Liebling was matron of honor, and the bridesmaids were Jane P. Sousa, Emma Frohman, T. Lasch, and Agnes Mosler.

## ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

At the tea of Sept. 14 Mrs. M. A. Cary was hostess. Granville Forbes Sturgis, of the New York Chapter, gave recitations and Klissie B. Masters followed with several attractive selections.

Those present were J. H. Costello, Pearl Ford, Mrs. R. A. Greenfield, Mrs. A. L. Place, Emille Lester, Mrs. Margaret Totten, Rev. F. J. Clay Moran, Irene Ackerman, Mary A. Logan, Mrs. Samuel Charles, Jennie C. Wilder, Regina Weil, Mrs. Maggie Breyer, Catherine C. Lawrence, Bona P. Spyre and Murray Woodson. Of the Baltimore Chapter, Edith Totten and Charles T. Catlin. Mrs. W. G. Jones will be hostess at the tea on Sept. 21.

On Sept. 11 the Rev. Arthur Mercer, of the Baltimore Chapter, was a visitor at the Alliance headquarters. Duane H. Wager, of the Chicago Chapter, also called.

At a large meeting of the New York Chapter held at St. Chrysostom's Parish House, on the evening of Sept. 12 the President, Charles T. Catlin, in the chair, the articles of the proposed new constitution were carefully discussed serially and the constitution with a few suggestions of amendment or modification to the Board of Directors, was unanimously approved. Among those who took part in the discussion were Edith Totten, Recording Secretary; Mrs. George S. Studwell, Corresponding Secretary; "Aunt Louisa" Eldridge, Adelia Barker, B. Russell Throckmorton, Rev. F. J. Clay Moran and Murray Woodson. On Wednesday afternoon, Sept. 13, the Board of Directors at a special meeting voted in approval of the action taken upon the proposed constitution by the special meeting of the Chapter.

## DEATH OF JULIAN MAGNUS.

Julian Magnus died at his home, Shore Road and Ninety-sixth Street, Fort Hamilton, Sunday afternoon, as a result of a stroke of paralysis which occurred on Monday last.

Mr. Magnus was born about fifty-five years ago in London and came to this country when a young man. In 1871 he was a violinist in the Grand Opera House orchestra, playing the cornet in the afternoon at Terrace Garden. Thence he drifted into journalism, starting *The American Athenaeum* and subsequently joining the staff of *The Arcadian*, for which paper many well-known writers furnished copy. In turn Mr. Magnus became press agent of Wallace's Theatre, musical critic of *The Graphic*, a member of W. J. Florence's and the Wallace stock companies, playing the latter in *Roseland* and *Our*, and of A. M. Palmer's and Shook and Collier's companies. He wrote *Conscience* with A. E. Lancaster, and a number of other plays, on several of them collaborating with H. C. Bunner.

In the season of 1886 he acted in *Rosina Vokes'* company and left to take another turn at journalism, as the dramatic editor of the weekly, *The Epoch*. Then he became connected with the dramatic department of *The Tribune*, and later managed Frederick Warder's company, playing *Julia Marlowe*. Among the other companies which Mr. Magnus took out were those of Henry Irving, Marie Tempest, and Charles Hawtree, of which last named company he was the manager last year. He leaves a widow, Kate Magnus, who was well known some years ago; a son, Cecil, who is on the stage, and a daughter, Rose.

## MRS. NEIL BURGESS DEAD.

Mrs. Neil Burgess died at the Highlands of Navesink, N. J., last Sunday morning. Mrs. Burgess was stricken with paralysis about a year ago, and suffered another stroke early Sunday. Her husband and their young son, John Burgess, were with her at the end.

Mrs. Burgess, a charming woman, was born in England, and came of a family of actors. Her parents, Mr. and Mrs. George Stoddard, brought her, an infant, to this country. Naturally, she went on the stage, and a couple of years afterward met Neil Burgess, who was playing *The Widow Bedott*. In *The County Fair* Mrs. Burgess played Sallie Greenaway, a New England girl. Her parents were in the cast, too.

Mrs. Burgess used to dress her husband for his part, Miss Abby Price, for, as she said, "he could not have a maid, and a valet could not dress him." She took care of the large amount of money *The County Fair* made for them. They bought the lease of the old Star Theatre, Broadway and Thirteenth Street, and there lost most of their fortune, which had been invested in New York real estate. Their home, hospitable and picturesque, nestled under the twin lights of Navesink.

## MR. SILL HAPPY.

William Raymond Sill, manager of Low Fields' Theatre, held an impromptu reception on the stage of that house Wednesday. Earlier in the day Mr. Sill had appeared wearing a happy countenance, for in the morning Mrs. Sill had presented to him a handsome girl baby. Between then and night Low Fields, Blanche Ring, Joseph Herbert, Harry Fisher, Julius Steger, Grace Field, May Naudain and other members of the company had made small purchases, and when Mr. Sill was summoned behind the curtain they presented him with a large array of articles intended for infantile use and pleasure.

## POLITICS AND DRAMA CLASH.

Two rival political meetings disturbed the audience at the Academy of Music last Saturday night. Manager E. G. Gilmore attempted to stop the noise and was roughly handled before he could retreat to the theatre. A force of stage hands armed with fire buckets filled with dirty water tried to cool the rioters from the veranda overlooking Irving Place, but it finally became necessary to ask police assistance. Two of the political orators were arrested for speaking without a permit.

## AN ACTRESS ROBBED.

Henrietta Brown, leading woman of the Yorkville Theatre Stock company, was held up and robbed by a young man at Third Avenue and Eighty-sixth Street last Sunday night. Her screams attracted a policeman, but the thief escaped. Miss Brown's loss consisted of a gold handled umbrella and a hand bag containing \$26.

## PAULINE HALL IN DORCAS.

Pauline Hall is to be sent out by Nelson Roberts and Frank Arnold in a revival of *Dorcas*, in which she appeared nine years ago.

## OBITUARY.

Charles E. Norman, an old time minstrel and vaudeville performer, died at his home in Lexington, Ky., on Sept. 14 from the effects of a stroke of paralysis received several weeks ago. He was at one time connected with minstrel organizations of Emerson, Allen and Manning, and later with Hart, Ryman and Barney, and after severing his connection with the latter organization he did a blackface turn in the service of the *Minstrel* and *Circus* with George Lightner. He was fifty years old.

Manola Duke, a member of the team of Van Leer and Duke, died on Aug. 23 at her home in Philadelphia. Miss Duke was well known in vaudeville as a singer of Irish character songs. Her last appearance was made at Woodlawn Park, Camden, N. J., on July 10. Burial was at Holy Cross Cemetery, Philadelphia.

Arthur G. Pirth, known professionally as Charles Merrill, formerly a member of the Three Marvelous Merrills, died suddenly at the Richmond Hotel, Chicago, on Sept. 3. His widow, Mildred Valmore, of the Valmore Sisters, and a daughter, survive him. Burial was at St. Michael's Cemetery, Long Island.

Edith Graman, last season a member of The Two Johns company, died in New York city on Sept. 7. Her body was sent to Laramie, Wyo., on the night of her death, where the funeral took place on Sept. 12.

## REFLECTIONS.

Joseph Castibon, his In Tammany Hall company, and a delegation of real Tammany Hall members, leave on a special train to-day for Rochester, where the play will be produced Thursday.

Tom Ryley, former partner of John C. Fisher, has obtained a twenty-year lease of the Shaftesbury Theatre, London.

Genevieve G. Haines has secured from Booth Tarkington the exclusive right to dramatize his story, *The Conquest of Canaan*, now running as a serial; and also the dramatic rights to his story, *The Beautiful Lady*, which recently appeared in a magazine.

A stock company is erecting a new theatre at Punksutancy, Pa., to cost \$40,000. The house will have a capacity of 1,200 and will be ready for opening some time in November.

David Belasco has in preparation a new play by Norma Leslie Munro. The piece is to be a drama of New York society life, and is said to be powerful and daringly original.

Joseph M. Weber announces that his playhouse will hereafter be known as Joe Weber's Theatre, to conform with the new class of productions to be placed there. Walter R. N. Laurence has taken a lease of the house, to run until Mr. Weber returns with his company late in the winter, and will present a new comedy there. Smoking will no longer be permitted.

Lenora Kirwin will be principal ingénue in the Alcazar Stock company, San Francisco, when the regular season opens next month.

Lisie Leigh has been especially engaged for the part of Duchess Muriel in *The Sporting Duchess* at Proctor's Fifth Avenue Theatre, this week.

A travesty on *The Music Master*, written by Joseph Herbert, will be added to *It Happened in Nordland* at Lew Fields' Theatre, on Thursday evening of this week. Mr. Fields will burlesque David Warfield and Blanche Ring and Joseph Carroll, Julius Steger and Joseph Herbert will have prominent parts.

The Bad Samaritan will be taken off at the Garden Theatre next Saturday night. The opening of the new Bangs-Klein opera, 2-9-0-5, has been transferred to the Garden, so that the house will be dark but a short time.

It has been announced that *The Little Micus*, now playing at Daly's Theatre, London, will be brought to America in the near future.

Carolyn Gordon, who is playing Tessie Michlebacher in *The Ham Tree*, is reported to be engaged to Captain Saruta Moriya, a cavalry officer in the Japanese army, whom she met in Paris two years ago.

Ethel Barrymore suffered a slight attack of heart trouble at Denver last Friday, but was able to finish her Denver engagement in Sunday.

Anna Laughlin will leave the cast of *The Land of Nod* to fill a short engagement in vaudeville, opening at Proctor's Twenty-third Street Theatre on Oct. 16.

Kathleen Taylor has closed with Blaney's *King of the Opium King*, and has accepted an engagement as soubrette with *The King of Tramps*.

Press Eldridge is homeward bound on the *Kronprinz Wilhelm*, and is expected to reach New York next Thursday.

Members of the Ford family, of Baltimore, representing the oldest theatrical manager in the United States, were visitors in New York last week.

Jane May, who has been ill for some time with a threatened attack of typhoid fever, is now much better.

It has been erroneously stated that James O'Neill would be Madame Modjeska's leading man, whereas Mr. O'Neill, as is now well known, will continue as an individual star.

## SAID TO THE MIRROR.

MARGARET NEVILLE: "I am in no way connected with either the William Cradock or Cradock-Neville companies, but am under contract to Higgins and Company. I severed my business relations with Mr. Cradock last season."

F. J. STANLEY: "The woods out here (Everett, Wash.) are infested with pirates. I inclose a programme of the Armour Stock company, playing here Sept. 5 and putting on *What Happened to Jones*, *Secret Service*, and *The Ensign*. Last week they did *Human Hearts*, *Held by the Enemy*, and *The Virginian*. There is also a piratical bunch called the Allen Stock company at the Star Theatre in Tacoma. I saw them in *Tennessee's Pardner*, *A Texas Steer*, and *Human Hearts*, all under false titles, as you can see by inclosed notices from Tacoma 'News'. Possibly this will interest owners of the plays mentioned."

## CURRENT AMUSEMENTS.

Week ending September 23.

ACADEMY OF MUSIC—Way Down East—7th week—46 to 53 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Russell Brothers in *The Great Jewel Mystery*.  
BELASCO—Commencing Sept. 20—Mrs. Leslie Carter in *Adress—1 to 5 times*.  
BIJOU—David Warfield in *The Music Master*—156 times plus 34 week—17 to 23 times.  
BROADWAY—The Pearl and the Pumpkin—5th week—30 to 36 times.  
CIRCLE—Blue Ribbon Girls Burlesquers.  
COLONIAL—Vaudeville.  
CRITIC—Maxine Elliott in *Her Great Match*—34 week—15 to 21 times.  
DALY'S—Edna May in *The Catch of the Season*—4th week—22 to 26 times.  
DEWEY—Gay Morning Glories Burlesquers.  
EDEN HUNTER—Figures in Wax and Vaudeville.  
EMPIRE—John Drew in *De Lacey*—3d week—15 to 21 times.  
FOURTEENTH STREET—Marching Through Georgia, GARDEN—The Bad Samaritan—2d week—8 to 15 times.  
GARRICK—Arnold Daly in *The Man of Destiny* and *How He Lied to Her Husband*.  
GOTHAM—Clark's Runaway Girls.  
GRAND OPERA HOUSE—St. Him and I.  
GRAND STREET—Uncle Tom's Cabin.  
HARLEM OPERA HOUSE—The Virginian.  
HERALD SQUARE—Sam Bernard in *The Holiccking Girl*—21st week—140 to 146 times.  
HIPPODROME—A Yankee Circus on Mars and The Raiders—4th week—14 to 21 times.  
HUDSON—Robert Lorraine in *Man and Superman*—3d week—14 to 21 times.  
HURDIT and SEAMON'S—Vaudeville.  
KALICH—Hebrew Drama.  
KITH'S UNION SQUARE—Continuous vaudeville.  
KNICKERBOCKER—Lulu Glaser in *Miss Dolly Dollars*—3d week—15 to 21 times.  
LEW FIELDS—It Happened in Nordland—154 times, plus 4th week—21 to 27 times.  
LIBERTY—The Rogers Brothers in *Ireland*—3d week—15 to 21 times.  
LONDON—High School Girls Burlesquers.  
LYCEUM—Closed.  
LYRIC—Jefferson De Angella in *Fantasia*—35th week—28 to 35 times.  
MADISON SQUARE—The Prince Chap—3d week—17 to 24 times.  
MADISON SQUARE GARDEN—Irish Exposition.  
MAJESTIC—Nat M. Wills in *The Duke of Deloth*—2d week—9 to 16 times.  
MANHATTAN—Mary versus John—2d week—8 to 14 times.  
METROPOLIS—Edna Klaser in *Hazel Kirke*.  
MINER'S BOWERY—Dreadnought Burlesquers.  
MINER'S EIGHTH AVENUE—Baltimore Beauties.  
MURRAY HILL—The Shadow Behind the Throne.  
NEW AMSTERDAM—The Prodigal Son—3d week—15 to 21 times.  
NEW STAR—Tracked Around the World.  
NEW YORK—McIntyre and Heath in *The Ham Tree*—4th week—25 to 33 times.  
PASTOR'S—Vaudeville.  
PRINCESS—Commencing Sept. 21—Margaret Anglin in *Sirs—1 to 4 times*.  
PROCTOR'S FIFTH AVENUE—The Sporting Duchess.  
PROCTOR'S FIFTY EIGHTH STREET—Vaudeville.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S TWENTY-THIRD STREET—The Frisky Mrs. Johnson.  
SAVOY—Robert Edson in *Strongheart*—4th week—28 to 33 times.  
THALIA—Carter's Last Flight.  
THIRD AVENUE—More to Be Filled Than Scorned.  
VICTORIA—Vaudeville.  
WALLACK'S—Raymond Hitchcock in *Easy Dawson*—5th week—23 to 30 times.  
WEBER'S MUSIC HALL—Closed Sept. 9.  
WEST END—Whod of York.  
YORKVILLE—Stock company in *Are You a Manoe?*



TELEGRAPHIC NEWS

CHICAGO.

The Season Fully Started—The Iroquois Sold Again—Popular-Prized Successes.

(Special to The Mirror.)

CHICAGO, Sept. 18.

Attendance continues remarkably good, and there are many indications of a general tendency to resume going to theatres for recreation. Several theatres had capacity houses virtually all last week, and big gains over last year's business have been recorded at the melodrama and neighborhood houses. The one downtown vaudeville house has been full all the time for several weeks.

The reopening of the Grand Opera House last night with Julian Mitchell's Alice and the Eight Princesses placed all the theatres of Chicago in commission, and the new season is therefore fully started. Alice opened to capacity and turned hundreds away. Criticism is divided as to its merits.

The Education of Mr. Pipp did a fine business its closing week at the Illinois, which brought the average up to something satisfactory.

Marie Cahill follows Frank Daniels at the Illinois.

As Ye Sow had a big week last week. It was capacity on Tuesday night. The attraction was not "unheralded," as some critic said. Colonel Thompson was here three weeks ahead and he is an expert.

Stuart Lithgow passed through last week ahead of The Runaways.

After many changes, the Thirty-first Street Theatre is in a much better condition than ever. The stage is something like a real stage now, and the auditorium is handsome and commodious. Hal Davis is to be congratulated on his Chicago improvement. The opening bill was excellent, and the enterprise deserves prosperity.

Howard Laing, of the C. M. and St. P. road, escorted a big theatrical family through town yesterday, and sent them on to Milwaukee, to wit: When Johnny Comes Marching Home, with Dave Higgins' Last Dollar, and The Tiger Lillies. The Runaways caught the same train, and the load of 100 people disappeared North happy in true St. Paul road luxury.

W. E. Milwonder is organizing One of the Many, with Le Roy Dunn, to open to-morrow.

The death of Mrs. James H. Prouty, sister of Francis J. Grandon, occurred Sept. 11, at her home in this city under unusual and circumstances. From shock at the birth of her first baby, and the baby died. Mrs. Prouty was not in the profession, but through her brother, who was formerly in the Bush Temple and People's companies, she had made many friends among stage folk. Her husband was connected with a prominent law firm here. She was born, as was Mr. Grandon, in the heart of Chicago, on State Street near Adams, where an immense department store is now standing, and she always lived here.

George Allison won enthusiastic praise from Mr. Hubbard, the Tribune critic, for his Sir Daniel in Mrs. Dane's Defense last week, and it was fully merited, for it seemed as nearly perfect in its naturalness and finish as it ever could be in stock. Adelaide Keim's Mrs. Dane won wreaths and laurels of encomium from Mr. Hubbard, who gave her a high place among emotional actresses. Gertrude Rivers was admirable as Lady Rastney, and Howard Hickman a good Lionel. Mildred Giffen, as middle aged Sir Andrew, was excellent, the best impersonation yet to his credit at the Bush. Gabriel Pollock's contribution of scenery was skillful and handsome. The Bush crowds keep coming.

Blanche Walsh, in A Woman in the Case, follows Dockstader at McVicker's, and Moonshine, with Marie Cahill, opens at the Illinois Sunday night, Oct. 1.

Northern Lights did a big business at the People's last week. The attendance was double the opening week, and very encouraging to the management. Edward Haas, the leading man, in the character of Swiftwind, the educated Indian, gave a straight, manly performance of exceptional merit. Walter Jones achieved honors with a remarkable emotional achievement as Sidney Sherwood. For a stock performance it was remarkably well worked up and intense. Edna Linden played Helen Dare with ability. Lawrence Dunbar was a good Lieutenant Sherwood, and Lenora Bakock a natural and pleasing Little Major. George Leamon, the seven-year-old boy of H. G. Leamon of the company, played Higgs with ability and popular effect. Frank Seal staged the play thoroughly well and made an excellent scout.

Clay Clement has returned from Minneapolis, and is considering plans for the season.

Manager Harry Hamilton, of the Grand Opera House, made a remarkably successful automobile trip in his new machine from this city to New York, following a roundabout course to the extent of 1,400 miles. He was accompanied by Mrs. Hamilton, Harry Askin, and John A. Hamilton, his father, whom he picked up at Utica, N. Y. They traveled from here via South Bend, Toledo, Cleveland, Erie, Buffalo, Rochester, Syracuse, Utica, Richfield Springs, New Amsterdam and Hudson to New York. The Messrs. Hamilton will continue the tour, returning via the old National Post Road from Washington west via St. Louis and Vincennes. The trip to New York was made without any mishap at all.

Frank Daniels kept close to The College Widow all last week and turned the away at the Illinois every day. The only way The Widow got away from him was with extra matinees Monday and Friday. He picked up the big business of the closing week of Mr. Pipp, increased it to the limit, and is likely to keep it there during the entire engagement. Most of this success is due to Mr. Daniels personally, part to the excellence and pleasant memories of The Office Boy last season, and part to Sergeant Brue, the English vehicle for him this season. Sally Fisher's voice stirring the crowd to enthusiasm last season, and the music of the production received praise as it has elsewhere.

The first dramatic attraction at the Auditorium this season, which will be the most fully booked of any season in the history of the Auditorium, will be Little Johnny Jones for two weeks for the Policemen's annual benefit. This will be followed immediately, Oct. 16, with Humpty Dumpty for seven weeks. Of the pretty full list of bookings to follow Mr. Adams is uncommittal. Some is booked for Sept. 23-24. Sam York came on ahead of The Fillibuster. The Whitecaps drew well at the Bison last week, and seemed to be accepted as a pretty good melodrama, though it did not discover many opportunities except for the leading man and woman, C. C. Bartling and Helena Collier, who were satisfactory. Edward Maas was a good, old-time darkey and Anna Maas a good "mammy." The scenery was adequate. The company includes W. C. Goodrich, Wilder De Borge, Tom Garrick, Lillian Magnus, Anna R. Cropper, Otto Wicher, Robert Friend, Tom Dully, Charles Schindler and Henry Owens. The Philip H. Niven company are the producers. On of the scenes is the Cumberland Gap.

Arthur J. Lamb's Queen of the White Slaves, a sort of whale among melodramas, was a great success at the Academy last week. It was impressively staged and well acted with J. E. Milners as Ralph Grimes, Alma Este as the flower girl with some specialties that went well. Clyde Darrow as Mattie, Miss E. H. Curran as the queen of the slaves, Richard Milroy as a good Smokey, and Jessica Carter as the president of the Terrible Nina, which he did thoroughly well. It is, as A. H. Woods announced, a notable production and the excellent scenery by Charles H. Yale deserves especial notice.

The reconstructed Iroquois Theatre, which has been under the management of Hyde and Behman, of Brooklyn, since it was opened last season, has been sold outright to the Metropolitan Theatre Company, a recently formed corporation of which William Harris, of Rich and Harris, and manager of the Criterion Theatre, New York, is the manager. The theatre will be managed by George W. Lederer. The same will be changed

to The Colonial. It will be opened under its new management Oct. 1 by Fay Templeton. The bills this week: Grand Opera House, Alice and the Eight Princesses; Studebaker, The Fillibusters; Illinois, Frank Daniels; Powers, Mrs. Leffingwell's Boots; Garrick, Geener of Geck; La Salle, Yankee Regent; Chicago Opera House, Land of Nod; McVicker's, As Ye Sow; Great Northern, Show Girl; Bush Temple, Dorothy Vernon of Haddon Hall; Columbia, For His Brother's Crime; Peoples, Moths; Academy, No Mother to Guide Her; Alhambra, Secret Service Sam; Criterion, Confessions of a Wife; Marlowe, Convict Stripes; Avenue, May Hosmer Stock.

A man at the Grand undertook to run one of the elevators without knowing how, the door having been left open for a moment. Alone he went aloft and couldn't stop. The cage crashed against the roof and was wrecked, but did not fall. The man was released with only a financial injury. The trip will cost him \$125.

OTIS COLBURN.

BOSTON.

His Grace de Grammont—Chauncy Olcott—Stock Companies Popular—Notes.

(Special to The Mirror.)

BOSTON, Sept. 18.

There are fewer new combinations coming to town than usual this week, and while the stock houses make a change of bill, nearly all the visitors hold over for one more week.

Chauncy Olcott is the attraction coming to the Majestic, presenting his new play, Edmund Burke. This is his first visit to the Majestic, all his recent engagements having been played at the Boston.

Billy S. Clifford at the Globe to-night scored an unquestioned personal success in A Jolly Baron.

There was an unusually interesting revival at the Empire to-night, for The Liars is a well liked play and in its presentation it brought out the full strength of Boston's newest stock company. Howell Hansel was in Mr. Drew's old character, while Mary Hall made more of a heroine than the part has ever known here. It was a decided contrast to Barbara Freitchie last week and was another illustration of her marked versatility.

Tess of the D'Urbervilles was a great card at the Castle Square. Mary Lawton, who made her first appearance here as Magda last season, began her year's work as Tess, and was effective in every detail. John Craig again took Angel Clare. Florence Kahn and John Waldron came in for an important share in the home.

Otis Skinner came earlier than was anticipated to produce His Grace de Grammont at the Park on account of the closing of Faith Mather, but playgoers were the gainers, for the piece is a charming one, one of the best in which he has ever figured as a star, and is played with great brilliancy. It was some ten years ago that Mr. Skinner first gave this piece here, and now on the present revival Clyde Fitch has revised it in some respects so that it has gained in strength. The chief bones of the support are taken by Arthur Forrest as King Charles II, but others who come in for deserved praise are Laura Hope Crews, Robert Peyton Carter, Jennie Eustace, Marion Abbott, and Helen Ware.

This is the third and last week of De Wolf Hopper in Happyland at the Boston, and on its conclusion he will start on his annual tour. A change of unusual interest to Bostonians has been made during the past week by the addition of William Wolf to the company.

The Heir to the Hoorah has now started on its last half of the stay at the Hollis. A change of cast has been made by which Harry Rich replaces Horace James as the English butler. He plays the character well.

This is the last week of the engagement of Joe Weber's company at the Colonial, where Higgedy Piggedy and The College Widow continue as popular as on the first hearing here.

The College Widow is now on its second week at the Tremont, and houses are just as large as ever. It would look as if the stay would be limited, as work has already started for leading interest in the Savage opera season, which will have Die Walkure as its chief feature instead of Parsifal.

Robert Fitzsimmons, in A Fight for Love, is the star of the week at the Grand Opera House.

Her Mad Marriage is the melodrama of the week at the Bowdoin Square, bringing out the full strength of the stock company. Pearl de Bousler has a capital chance to show her versatility in the character of Scappale, and Charles Miller is seen to advantage as the hero, Richard Lawton.

Clyde Fitch made a brief trip to Boston last week so as to see the first performance of Otis Skinner in His Grace de Grammont in its revised form.

Louise Rutter, of The Heir to the Hoorah, celebrated her nineteenth birthday last week. A specialty in gifts from the company was a collection of books in rare binding, one of her fads. Lindsay Morlan is getting up a number of important revivals for his stock company at the Empire, and will give a number of pieces which have never been played here with high-priced stars. Howell Hansel will have a chance in A Message from Mars, and Mary Hall also will have strong characters. As she has had Shakespearean experience Much Ado About Nothing would prove just the thing.

The plays which the Twentieth Century Club will give this season in its educational course are Tolstoy's The Fruits of Enlightenment, Rodan's La Fata Morgana, and Andromeda, by Professor Gilbert Murray. The club has just moved into a new house on Beacon Hill.

There was a pleasant interchange of professional courtesies last week. Joe Weber changed his mid-week matinee at the Colonial to Thursday, especially that the principals of The College Widow might come over as guests.

Quick changes of theatrical plans seem to be the rule this season. By the shifting of Just Out of College from the Park to New York Charles E. Billingham will give Thomas W. Ross and his new play, A Fair Exchange, here. That will fill in a part of the time which had been held for the George Ade comedy.

JAY BENTON.

CINCINNATI.

Little Johnny Jones—Gay New York—Summer Parks Close—Good Business.

(Special to The Mirror.)

CINCINNATI, Sept. 18.

George M. Cohan made his first appearance at the Grand to-night, and was as warmly received by a public of independent theatres as a link in the chain of independent theatres.

The Forerunner Stock company, at Robinson's yesterday, revived Henry Miller's great success, Heartsease. This is the first time the play has been seen here for nearly ten years, but it made a delightful impression upon two large audiences, and good business is assured throughout the week. The Charity Ball follows.

With the closing of the Lagoon and Chester Park yesterday the end of the Summer season may be announced. For a final attraction the Zoo had a return engagement of Duss and his band 16, 17. Good audiences were present at each performance, despite the lateness of the season.

The Walnut this week has Gay New York. Prominent in the cast are Dan Mason, Linzie Mulvey, Louise Sanford, Charles E. Foreman, Edward B. Adams, William Barlowe, Edward Brennan, and Louise Horlein.

A Girl of the Streets, with Laura Alberts in the title-role, is attracting good audiences at the Lyceum.

Young Buffalo, by Charles E. Blaney, had its first local presentation at Heck's yesterday and highly pleased two large audiences.

Seldom, if ever, have larger September audiences been in evidence than have been reported from nearly all of our theatres since the season opened. Both Blanche Walsh and The Shogun have had great weeks at the Grand, the Forerunner Stock company has got a much better start than last season, and it is already evident that with the right kind of attractions the rival baroque houses have nothing to fear.

H. A. BURTON.

PHILADELPHIA.

Babes in the Wood and The Dragon Fly Produced—Popular Favorites.

(Special to The Mirror.)

PHILADELPHIA, Sept. 18.

The season opens with brilliant prospects, the public being eager for amusement, but discriminating.

The Lyric Theatre turned away money to-night, the offering being the first American production of Babes in the Wood. Manager John C. Fisher has added much to the imported representation. The spectacle employs 200 men, women and children. The cast is all American excepting two people, Agnes Mars and Fred Walton, the former a gifted dancer and the latter a remarkably clever pantomimist. In the cast are Mary Williams, Julie McCrea, Carrie Behr, John L. Kearney, Tim Cronin, Stella Beardsley, Maud Muller, Florence Trevillion, Will Archie, Adela Cox, Wilfred Gordon, Katherine Hayes, Mabel Wilber, Vera Cameron, Margaret King, Marion Williams, Margaret Von Koss, Marie Leuylle, Helene Curson, Fred Walton, Alfred Latal, Richard Craven and Agnes Mars.

The Garrick Theatre began its season to-night with Minnie Seligman and William Bramwell as joint stars, and the production of The Dragon Fly by John Luther Long and Edward Childs Carpenter. The plot reveals a picturesque, poetic melodrama with beautiful scenic surroundings. The play derives its name from the heroine, enacted by Minnie Seligman in an artistic manner, with William Bramwell in a strong part. The scenes are laid in Texas during the revolution against Mexico in 1836. The cast includes Minnie Seligman, William Bramwell, Sidney Herbert, Clarence Sherman, Dorsey Clayton, Hallet Thompson, R. Ogden Crane, John Winston, Wilmer McKee, James Cummings, Frank E. Harson, Edward Merryman, Theodore Hazelton, Bernhard Niemeyer, Herbert Barrett, Wallace Harding, Ruth Gould, Nellie Grant, George Elliott, Cora Wells, Anna Caird, Jeanne Armour, Lulu Meyers, Luella Parsons, Little Jerome, Escamillo Fernandez, Loftus Husband, Charles Warren, Howard Wayne, Irvin Grey and Marion Huntington.

The Dragon Fly is booked for this week only. Thomas W. Ross in a new American comedy, A Fair Exchange, will follow Sept. 25.

The Mayor of Tokio, with Richard Carle, at the Chestnut Street Theatre is attracting large patronage in its second week. It will be followed Oct. 2 by Joseph Cawthorne in Tammany Hall.

Manager J. Fred Zimmerman is home after an extended European trip, having regained complete health. The Chestnut Street Opera House will open on Sept. 25 with The County Chairman, booked for two weeks, to be followed by Woodland and Joe Weber's Stock company, each two weeks.

Little Elsie Janis (already a big star in the theatrical firmament) played The Little Duchess to the full capacity of the immense Grand Opera House.

The Grand Opera House is duplicating its great success of last season, the reason being the excellent bookings, large seating capacity, popularity of management and polite attaches. York City Folks furnishes the week's attraction. Elsie Janis in The Belle of Avenue A Sept. 23. Black Crook Oct. 2.

At the Park Theatre two new aspirants for theatrical fame, York and Adams, in Bankers and Brokers, opened to-night to large patronage and made a genuine hit. It is in two acts, pretty scenery and costumes, aided by a large and shapely chorus. Elsie Janis in Hazel Kirke follows Sept. 25. Billy B. Van in The Errand Boy Oct. 2. Simple Simon Simple Oct. 9, two weeks.

Manager George A. Wegert, lessee of the Grand Opera House after several severe operations has regained his health and is again in his old-time form.

The Ninety and Nine, with Frederick Montague, Bayone Whipple and good support, is the feature for the week at the Girard Avenue Theatre. Marching Through Georgia comes Sept. 25. Shadows Behind the Throne Oct. 2.

West and Vokes, with A Pair of Pinks, are at the National Theatre with Margaret Daly Vokes and a strong company of entertainers that pleased and amused a large audience to-night, with every prospect of a big week. Barney Gilmore in Rocky Road to Dublin Sept. 25.

Blaney's Arch Street Theatre, with Why Girls Leave Home, is a sure drawing card for this week. Shadows of a Great City Sept. 25.

After Midnight, with a good working cast headed by Alice Meredith, Al. Phillips, Paul Scott, and Ella Beldin, is the week's attraction at the People's Theatre, with excellent prospects.

Joseph Santley, in A Runaway Boy, Sept. 25. Fighting Fate, Oct. 2. She Dared Do Right, Oct. 9.

Hart's Kensington Theatre presents Dolly Kemper in The Gypsy Girl. Opening large. Mysteries of New York, Sept. 25.

Dumont's Minstrels at the Eleventh Street Opera House are in for a fine season, business so large that features continue unchanged. Via Harbards has a new song, "I Am Living a Lazy Life."

The Forepaugh Theatre Stock company is giving a great production of Forbidden Fruit, with Elmer Roberts in soprano solos, introduced after the third act and he received a deserved ovation. Roberts is only thirteen years old and truly remarkable, attracting attention of noted musicians. The stock organization is as enjoyable as any \$150 representation. The Bells of Haverdore, Sept. 25.

The Standard Theatre, with Darcy and Spock's Stock company, for week in The White Cape, with excellent cast. Lillian Hoffman is a new addition to the company. The Unwritten Law, Sept. 25.

Nat Goodwin will appear in the first production of Wolfville in this city.

Openings to come: Walnut Street Theatre, Oct. 9, with Schumann-Heink company in Love's Lottery. Broad Street Theatre, Oct. 9, Viola Allen in The Toast of the Town.

A. FRANKENBERG.

WASHINGTON.

The Walls of Jericho Produced—Woodland at the Columbia—Sherlock Holmes.

(Special to The Mirror.)

WASHINGTON, Sept. 18.

The acquisition by Belasco and the Schuberts of the Lafayette Square Opera House as a link in the chain of independent theatres is a decided betterment in the service, and holds with pleasure the chance that will be again offered to witness the splendid work of prominent stars.

Alfred Sutro's four-act comedy of manners, The Walls of Jericho, which signifies the first joint starring tour of James K. Hackett and Mary Manning, had its first American production at the New National Theatre to-night, attracting a very large and fashionable audience, whose verdict was strong in favor of the whole, some, honest and interesting work. The play, which is enjoying an estimated run in London, exposes the frivolities of what is termed the smart set and affords opportunities for the introduction of a number of notably effective characters. The cast:

Jack Frohisher	Mr. Hackett
Hanky Bannister	David Gilmour
The Marquis of Stoverton	W. J. Ferguson
Lord Drayton	Sidney Snow
Harry Dallas	William Harcourt
Bertina Hanson	Fred Owen
The Honorable Wilford Knutsen	Frank Patton
Lord Marchmont	Rex McGregor
The Honorable Jasper Twelvemoot	Arthur Hare
Peters	Harry Carter
James	F. E. Allen
William	Conant
Lady Westbury	Mrs. Harriet Otis Deland
Miss Mornington	Laura Linden
The Duchess of Wye	Blanche Elliot
Miss Wyatt	Both Chester
Mary	Mary Mason
Lady Lucy Darnham	May Mayne
Lady Althea Frohisher	May Manning

Next week, The Wizard of Oz. Woodland, charmingly illustrated by Henry W. Savage's excellent company, attracts a crowded house to the Columbia. The Truth Tellers follow.

The Lafayette Square Opera House has to-night Sherlock Holmes. Nancy Brown next week.

Joseph Santley in A Runaway Boy is the offering at the Academy of Music. Howard Hall in The Millionaire Detective next week.

Fritz Schell will open her third season at the Columbia Theatre, Oct. 9, with the premiere of Victor Herbert and Henry Blomson's new opera Mlle. Modiste, and Maude Adams will be seen in Peter Pan at the National a week later.

Louis James' notable artistic presentations of the roles of Virginia, Ingonator and Richelleu last week were recorded in press criticisms as masterpieces.

JOHN F. WARD.

ST. LOUIS.

The Fillibuster a Success—Digby Bell as Mr. Pipp—The Royal Chef Again.

(Special to The Mirror.)

ST. LOUIS, Sept. 18.

During the week just past "there was nothing to it" in St. Louis except The Fillibuster. The new piece played to capacity houses in eight out of twelve chances and each succeeding performance was an advance on its predecessor.

Next in point of public support was The Education of Mr. Pipp at the Century, in which Digby Bell did some of the most creditable work ever assigned to him. When Johnny Comes Marching Home experienced a frost at the Olympic.

The Number 2 County Chairman company, with George Thatcher in place of Maclyn Arbuckle, made its bow at the Century last night. A comfortably large audience enjoyed the piece albeit it has been here several times before and with a stronger company.

Col. Patrick Short is giving his Broadway house, the Olympic, over to Piff! Paff! Puff! this week for a second visit. First among the performers this trip is Kathryn Osterman (Mrs. Jaks Rosenthal), who really seems to be in her element. Among the others are Fred Macs, Delight Barche, and a large, tuneful chorus.

After five weeks of The Royal Chef last year at the new Garrick, a two weeks' stay which began with yesterday's matinee ought to prove an elegant sufficiency. Such would indeed be the case, but for the fact that the Shuberts are lucky once more in having the most popular St. Louis comedian, singer and dancer, Harry Hermans, in the part formerly played by Dave Lewis and D. L. Don. Hermans differs from his predecessors in playing the part as "straight" as possible. The Elks and the Knights of Columbus, both of which orders have been beneficiaries of Hermans' goodness of heart, are reputed ready to turn out in force during his sojourn here. La Belle Blanche, a little Chicago girl, who, Sam P. Gerson of that town writes me, is his own discovery, is in Stella Tracey's part as Kitty O'Reilly. Henri Leone still sings the "Rajah" and scores handsomely in the "Spin Again" song.

Melbourne MacDowell at the Odeon is working hard and effectively. Charles D. Herman, True S. James, Willard Blackmore, Hal De Forrest, Jessamine Rodgers, Leah La Force are in the action. This week The Empress Theodora is the offering. The engagement closes next week with Fedora. MacDowell's manager is having his time arranged by J. J. Shubert, who was at the Garrick a short while last week.

Buster Brown is once more at the Grand. New music makes the grand bill acceptable, and the little ones who sense of discipline and parental supervision has been entirely elided by the Buster Brown business in newspapers and on the stage, are likely again to be out in force. Manager Russell, at the Imperial, is taking box-office comfort out of The Eye Witness, a particularly melodramatic melodrama now on tap. Lincoln J. Carter is responsible. There is a big storm scene and a bacule or jack knife bridge episode with auto trimmings.

Joe Welch is once more at Havlin's in The Peddler.

The Turners of St. Louis—that is, not the family of that name, but the athletic societies—had their getaway day at Forest Park Highlands in the worst rainstorm of the year. Bobby Gaynor, the Rader Boys, and one or two other vaudeville turns were on Colonel Hopkins' closing bill for the season. He announces no change of plans at this time.

Wynne Winslow has been singing with marked success at the Alps.

Without previous announcement the local Loyal Legion attended in a body the When Johnny Comes Marching Home performance at the Olympic, and the occasion was honored by W. T. Carleton's singing in his best style "The Days of Long Ago," which moved deeply the many veterans assembled. A special verse, written by Captain Hodges, was added to "My Own United States."

The St. Louis Choral-Symphony Society announces six concerts for the coming season, and among the soloists are Madame Samaroff, Jan Kubelik, Jean Gerardy, and the usual complement of singers and instrumentalists. Director Alfred Ernst will not begin rehearsals until the middle of next month.

Alfred G. Robyn has just completed the score for a new musical play for Paula Edwards. The book is by Edward Paulson. The Shuberts are to produce it soon enough to permit Miss Edwards to come West with it early this season.

Following The Royal Chef, at the Garrick, the announcement is The Geener of Geck, and then Grace Van Stridford, successor to Lillian Russell, in Lady Teazle. For the latter engagement the local management of the Garrick, under the direction of George W. Floyd, is making amplest preparations.

The business of supplying St. Louis with more theatres is lying a bit fallow just at present, and I hear nothing more of Jimmy Hannerty's venture at Morgan Street and Grand Avenue, but this does not prevent the usual crop of rumors, the penchant, just now, to give us another vaudeville house downtown gathering force from day to day. Perhaps this is but a reflex of the assumption that the vaudeville business in St. Louis is pretty good.

A mixture in statement of authorship recently appeared in this column. The Girl of the Streets was Lillian Mortimer's, and not Hal Reid's play, while Miss Mortimer was said to have been the author of The Confessions of a Wife, whereas that was Al. Woods' play.

RICHARD SPANER.

BALTIMORE.

The Maid and the Mummy—Academy of Music Opened—Parks Closing—Notes.

(Special to The Mirror.)

BALTIMORE, Sept. 16.

The Maid and the Mummy is the attraction at Ford's. The company includes May Boxy, Adele Woland, Janet Priest, Rose Walker, Daisy Johnston, Fred Warren, Mark Lane, George Reane, Edward Groh, George W. McKay, Earl Dewey and T. J. Mormoylie. The company in all numbers eighty-five. Next week, Minnie Seligman and William Bramwell in The Dragon Fly.

The regular season of the Academy of Music opened this evening with Nixon and Zimmerman's new cartoon musical extravaganza, Simple Simon Simple. The principal roles are played by Nell McNeil, Jerry D. Sullivan, Wally Clark, May Kilcoyne, Anna McNabb and Bertie Dale. Next week Woodland.

Mary Marble is seen at the Auditorium in Nancy Brown. Miss Marble is quite effective in the role originated by Marie Cahill, and is supported by an excellent company. The next attraction will be the Serio-Comic Governor.

The Queen of the Highbinders is holding the stage of the Holiday Street. The underline is Why Girls Leave Home.

The Mysteries of New York, an original melodrama by James Jarrow, the author of the Queen of Chinatown, entertains the patrons of Blaney's. The company is headed by Master Willie Tilden,



who takes the part of Sulphur, a New York street urchin. There are a number of specialties introduced, the chief of which is Tilden's impersonation of George Cohan, Ethel Levy, Katie Barry and others. Wedded and Parted will follow.

The last concert of the season was given at River View Park last evening by the Royal Artillery band, under the leadership of Major Marco Vesella. The band left for New York to-day.

Albany's Theatre (formerly the Lyceum) will open Sept. 25 with Frank L. Perley's musical production, "The Girl and the Bandit." Robert E. Irwin, the lessee and manager of Albany's, has entered into an arrangement with the Shubert interests to play all their attractions at his house, so we may look forward to an interesting and attractive season. The Girl and the Bandit, which was to have opened the season, will be postponed until Oct. 2.

F. H. Deane, of this city, has covered his connection with Electric Park in order to become, it is stated, managing director of a large amusement enterprise to be located here next year. The plans contemplated are to be something on the order of Luna Park, Coney Island.

Tunie F. Dean, formerly manager of the Academy of Music and for the past few years associated with the Davis amusement enterprise of Pittsburgh, has become associated with David Belasco's management.

Frank Cushman, who played here last week, is probably the last of the old-time minstrels. Though only fifty-three he has outlived nearly all of his old contemporaries. Mr. Cushman is still vigorous and seems to sing as well and dance as nimbly as ever.

Henry McCaffrey, for many years a music publisher and an intimate friend of numbers of the leading theatrical stars and literary lights of former years, died at his home, 1510 John Street, in this city, of general debility, on Sept. 10.

HAROLD RUTLEDGE.

## PITTSBURGH.

The Belle of Avenue A—Luna Park's Closing Week—The Grand to Open Oct. 2—Notes.

(Special to The Mirror.)

PITTSBURGH, Sept. 18.

The Belle of Avenue A, a musical comedy built around Elsie Fay, opened at the Alvin to-night to a large audience which seemed to enjoy the entertainment. Charles Grapewin in it's Up to You, John Henry, comes next week.

The Bijou had its usual crowds to-day, where The Dangers of Working Girls was shown. Next week Queen of the Highlanders.

A Dangerous Life is the offering at the Empire. The Gaspard Brothers introduce a good juggling act during the performance. Manager E. J. McCullough has had a new drop curtain hung which is very attractive. For next week The Shadow Behind the Throne.

At the Belasco to-night The Earl and the Girl began a two weeks' engagement. It was an enjoyable entertainment from start to finish. Blanche Bates in her new play, The Girl of the Golden West, will very likely follow.

Lew Dockstader's Minstrels, at the Nixon, is to be followed by Babes in Toyland and Humpty Dumpty.

It is a good attraction presented by the Rose Hill Folly company at the Gayety this week, and the business at this house is increasing every week under its new policy. Trans-Atlantic Burlesques next week.

Harry Williams' Academy held its usual crowded audience to-night, where Miss New York, Jr., is the offering, with the Right Cornallias in their skillful acrobatic act as an added feature.

This is the last week of the season at Luna Park, and many special features are exhibited. Gumbert's Pittsburgh Band holds the band pavilion, and Kralffy's spectacular ballet, Birth of the Rose, is given on the open stage. It is called "carnival week," and all of the people who desire to attend in masquerade costumes and indulge in confetti battles have that privilege. It is expected to be a gala week.

Our vaudeville house, the Grand, will open on Oct. 2, with an excellent bill which will be headed by the Great Lafayette. The delay in opening this house has been caused by the erection of the new entrance, which is now nearing completion. The old entrance was destroyed by the fire of the old Avenue Theatre last Spring.

Little Johnny Jones' baseball team was defeated by the Nixon team last Friday by a score of 5 to 4, in ten innings. This is the first time Little Johnny Jones has been defeated by a theatrical organization.

Victor Herbert and his orchestra is the musical attraction at the Exposition this week, and he met with a very cordial reception to-day.

Manager E. M. Glick, of the Bijou and Alvin, is now able to be about his home, and his friends and employees hope to see him around his playhouses soon.

ALBERT S. L. HEWES.

## PROFESSIONAL DOINGS.

The Queen of the Convicts will be the title of the new thriller by Theodore Kramer, based on the murder of the King and Queen of Serbia, in which Selma Herman will play the stellar role. This is the first play that P. H. Sullivan, of Sullivan, Harris and Woods, and brother of Congressman Sullivan, will put out under his sole management. Those engaged thus far are: Selma Herman, Nettie Bourne, Arthur Lane, Sadie Handy, Sarah Elsworth, Fannie Rice, Flora Wentworth, Virginia Bray, Richard Quilter, Herbert Claire, Henry Fairchild, William Campbell, Franklin Walters, and J. M. Sterritt.

Annie Wood is quite ill at her home in New York city.

E. D. Shaw takes a musical organization through the South, commencing about Sept. 30. Miss Mortimer is the star and prima donna. Edgar G. Stepph the advance agent.

Roselle Knott was so affected by the news of the death of Martin W. Hanley that she fainted at Dowagiac, Mich., during a performance there Sept. 11, and was taken to the hospital suffering with nervous prostration.

Catharine Countess has been especially engaged by Ralph Stuart for the part of Glory Quail in "The Christian during that play's engagement at the Metropolitan Theatre week of Sept. 25. Miss Countess starred successfully in this character in the Northwest and recently repeated her artistic performances with the Broadway Theatre Stock company, Brooklyn.

Hastings Clawson, of the firm of Juca, Wood and Clawson, South American amusement purveyors, who has been in this country for two months in the interests of the firm, sailed for San Juan, Porto Rico, Sept. 15. One of the firm's attractions will open in Venezuela in October, while another will open at the Teatro Polatama, Para, Brazil, about the same time. The headquarters of the firm are at Buenos Ayres.

The Duke of Duluth, now playing at the Majestic, will remain there for a few weeks longer, and at the end of the New York engagement the company will be reorganized and will play in the popular-priced houses for the remainder of the season.

## MATTERS OF FACT.

T. H. Winnett has placed the following plays for the present season, through his emergency bureau: The Moonshiners, The Price of Honor, Out of the Fold, Northern Lights, with John A. Himmelsin; The Conjurors and The Moonshiners, Det. Carroll; The Captain's Mate, with Bennett and Moulton; The Moonshiners, W. C. McKay; Only a Country Girl, Maid of the Mill, with Mamie Fleming; Fire to Son, I. R. Rafter; Fabio Romani, Belle of Richmond, in the Heart of the Storm, with Charles E. Champlin; Little Red School House, Cook-Church; An Orphan's Prayer, Dad's Girl, with Clara Turner; Heart of the Blue Ridge, with Murray and Mackay; Deserted at the Altar, The Forbidden Marriage, with Harry M. Holden; Blue Jeans, with Lindsay Fitzgerald; Shamus O'Brien, with Ed. McAlister; Nobody's Claim, J. J. Flynn; Captain in Petticoats, with Dorothy Lewis; Hermine, Grace Hayward; and Hello Bill, with W. J. Killefer.

A. Mahler, of Mahler Brothers, the professional underwear house of America, who has been abroad, returned from Europe last week after an eight weeks' stay. With him arrived at the same time a full line

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Open time may be had at the several houses controlled by Pedley and Burch, of Owensboro, Ky. Their East St. Louis, Ill., and Evansville, Ind., theatres have some desirable Sunday dates unfilled.

Thanksgiving, Christmas, and other holidays are open to high-grade attractions at Kane's Theatre, Neworo, Pa.

First-class attractions playing Illinois will find open time at Peru, where F. L. Dauber is the manager.

Parson Price, voice specialist, who has instructed many of the leading professional favorites, has removed his studio to 46 West Twenty-first Street.

## IN BROOKLYN THEATRES.

The opening of the New Montauk has been postponed until Sept. 25. The Duchess of Danville will be the initial attraction.

The County Chairman is at Teller's Broadway this week.

At the Majestic this week the production is The Emerald Bay, with Billy B. Van at the head of the company.

Hearts of Gold is at the Grand Opera House. Maurice Freeman heads the cast.

The play at the Bijou this week is Pique, and Edna May Spooner, Cecil Spooner, Harold Kennedy, Augustus Phillips, and others have good parts. Baby Chalmers is a feature.

Corse Payton presents at his Lee Avenue Theatre Mrs. Gertrude Andrews' play, Eagle Tavern. Corse Payton in the leading role has a part that was written around him. Elita Reed Payton has a delightful role, and on Thursday afternoon the company will give her a reception.

Phillips' Lyceum Stock company offer Down Our Way, Emma Bell and William C. Holden have leading roles.

My Tom Boy Girl, with Lottie Williams in the title role, is the attraction this week at the Folly.

The Dainty Duchess company entertain at the Star.

The Innocent Maids present a three-act musical comedy called A Dangerous Woman, with a strong cast, including James B. Macdonald.

The Bohemian Burlesques at the Nassau this week present two new burlesques, with catchy music and new features in the olio. Andy Gardner as Patay is the hit of the bill.

The Golden Crook company offer a spectacular production with a vaudeville bill. VINCENT KIRK.

## ENGAGEMENTS.

Mark Lane, as leading comedian with The Maid and the Mummy, to succeed Richard Carroll.

Alberta Keen, for Merola in The Sign of the Cross company.

Walter Hubbell, for A Royal Slave.

Frank Cambello has withdrawn from the cast of Arizona and Canby is now played by Clement Kirby.

## FAIRS AND CARNIVALS.

The George R. Hatch Carnival exhibited at Ellyria, O., on Fair Grounds, 4-9.

The Winona Street Fair Association exhibit at Winston, Minn., week of 11, with the Ferari Brothers' Shows United.

The Red Men of Emporia, Kan., held a street fair week 4-9 and had in connection the Parker Carnival company.

The Gaskill Carnival company exhibited at Rochester, Minn., week of Aug. 25 and did good business; attraction very good. J. Michavla, who leaped the gap at the carnival, had the misfortune to break his collar bone and arm during one of his exhibitions.

The La Porte, Wis., County Fair is to be held 11-16.

The Barkout Carnival company, at Stidger Park, O., played to large and well pleased audiences 4-9. Shows good.

## Born.

SILL.—A daughter to Mr. and Mrs. William Raymond Sill, at New York city, on Sept. 13.

## Married.

ABBOTT-MURPHY.—Frederick Abbott and Kathleen Murphy, at New York city, on Sept. 11.

CUMING-CRAIG.—G. Nelson Cuming and Toby Craig, at St. Louis, on Sept. 11.

DERR-MIEDEL.—At Philadelphia, Pa., William Henry Derr, Jr., and Kathryn Frederica Miedel.

HYDE-STOCKER.—C. R. Hyde and Ethel Stocker, at Cambridge City, Ind., on Sept. 11.

MORLEY-LIEBLING.—Arthur R. Morley and Estella Liebling, at New York city on Sept. 17.

## Died.

BURGESS.—Mrs. Nell Burgess, at Navesink, N. J., on Sept. 17, of paralysis.

DUKE.—Manola Duke, at Philadelphia, on Aug. 20.

FIRTH.—Arthur C. Firth (Charles Merrill), at Chicago, Ill., on Sept. 3.

GRAU.—Julius Grau, at New York city, on Sept. 11, aged 52 years.

GRAMM.—Edith Gramm, in New York city, on Sept. 7.

McCAFFREY.—Henry McCaffrey, at Baltimore, Md., on Sept. 10.

NORMAN.—Charles E. Norman, at Lexington, Ky., on Sept. 14, aged 50 years.

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## Keith's Union Square.

Fadettes Orchestra, Bernac's Circus, Clay Clement and company, the Great Salerno, George W. Day, Gorman and West, Marie Laurent, Matthews and Ashley, Dale Harcourt, Brazil and Brazil, Rich and Harvey, Joe Belmont.

## Proctor's Fifty-eighth Street.

Elinore Sisters, Shean and Warren, Burke and La Rue and the Inkey Boys, Edward F. Reynolds, Collins' Congress of Rough Riders, Blockson and Burns, Alf Grant, assisted by Ethel Hoag; Rawson and June, and the Proctor stock company in Wanted, A Thousand Young Milliners.

## Proctor's Twenty-third Street.

Ephraim Thompson's elephants, Carmencita, Staley and Birbeck, Empire City Quartette, George Wilson, William Gould and Valaska Surratt, Henry Taylor and company, Foster and Foster, and the Phono-Bioscope (first time here).

## Hurtig and Seamon's.

Charles J. Ross and Mabel Penton, Cunningham, Monroe, Mack and Lawrence, Valdaire Troupe of bicyclists, Elizabeth Murray, Crawford and Gaston, John Birch, Misses Tobin, Lillian and Shorty De Witt.

## Hammerstein's Victoria.

Robert Hilliard and company, Dan McAvoy and his Fifth Avenue Girls, Cole and Johnson, Truly Shattuck, Louis A. Simon and company, Snyder and Buckley, Charlie Chase, the Castanos, Remier and Gaudier.

## Alhambra.

Henry E. Dixey and company, Cole and Johnson, Paul Conchas, Gus Williams, Greene and Werner, Hines and Remington, Colby and Way, Brothers Daum, Haveman's animals.

## Colonial.

Valerie Bergere and company in Carmen, Ernest Hogan and his Memphis Students, Thomas J. Ryan and Mary Richmond, Rice and Prevost, the Girl from Coney Island, Charles F. Simon, Marcel's Living Art Studios, Lee Harrison, the Tansaks.

## LAST WEEK'S BILLS.

**KEITH'S UNION SQUARE.**—The Military Octette headed the list and repeated the hit made at Hammerstein's week before last. It is a splendid act, beautifully staged and well handled. Lydia Knott and company were seen for the first time in a dramatic sketch written by Edward E. Rose, called A Wall Street Battle. The story deals with Wall Street methods, and of course there is a villain who tries to win the affection of the wife of a young broker, at the same time making an effort to ruin the husband financially. The wife sees through the plot, pretends to take an interest in the scheme, and just as he imagines he has won her finds that he has been tricked by a clever woman. There are several stirring incidents and the playlet was watched with great interest. Miss Knott did good work as the wife, and De Witt Newing was clever as a funny under boy. Laverna Titus as the husband and Charles Kenyon as the villain were effective. The Five Original Piratocoffa, four men and a woman, made their American debut in an act very similar to that done here by the Agouti Family, but not nearly so good as the originals. Eva Westcott presented her own dramatic monologue, An Episode in Modern Life, and ran the gamut of the emotions quite successfully. Miss Westcott is pretty and attractive and deserves the popularity she has won. Whistling Tom Browne with his familiar solo and imitations, won several encores, to which he responded with becoming modesty. Max Ritter scored heavily with a number of the very latest oddities in the con-shouting line and the interest never flagged while he was on the stage. W. C. Whittle, the ventriloquist, made a decided hit with excellent material. Thompson and Vidocq were nearly as funny as Haines and Vidocq used to be. Charles Baron's dogs (second week), Stanley and Brockman, clever singers, dancers and comedians; Chasino, who makes shadow-pictures with his feet; Neesha and Neesha, the Castanos, Jules Larvett, and the pictures made up the rest of the programme.

**PASTOR'S.**—Frank Bush's stories were well told and well received. Lizzie Daly, with four assistants, presented a new dancing and singing act that met with favor. Miss Daly appeared in a splendid costume and did a variety of steps that would be hard to excel. Her assistants came on as Indians and did a tomahawk song and dance, and later on the star led the crowd in a lively whirl. There were special scenery and effects and the act may be set down as a hit. Joe Hayman and Mildred Franklin, fresh from their European success, were warmly welcomed in their funny skit, A Matrimonial Agency. Mr. Hayman is one of the most natural Hebrew comedians on the stage, and makes his points without an effort. Their finish was especially good. Lee Jarvis made her vaudeville debut in a sketch called That Stupid Baby, written by Robert Whittaker. Miss Jarvis appeared as a maid, working for a man who had fooled his maiden aunt into believing that he was married and had a baby. The aunt is expected on a visit, and the maid agrees to impersonate the supposed wife for the time being. The usual complications wind up in a funny finish in which a colored baby is introduced. Miss Jarvis did excellent work as the maid, and was supported by Flora Finch, Frank McCormick and E. W. Lyons. Lillian and Shorty De Witt were mirth provoking and their bit of business raised many laughs. Mr. and Mrs. Harry Thorne and company, in An Uptown Flat, proved that good fun lasts forever, and the old skit went as well as it ever did. Baker and Lynn scored in The Electric Boy, and Rice and Kemp, the Alpha Trio, Barrington and Martelle, the Trilliers, the Golders and the vitagraph rounded out the bill.

**COLONIAL.**—Katie Barry headed the bill, and carried the audience by storm with her unique personality. Ye Colonial Septette repeated previous successes in their superb musical act. Jules and Ella Garrison were immensely amusing in An Ancient Roman, with its special settings and effects. Winona Winters did a pleasing monologue, in which she imitated various types of society girls and also gave some impersonations in Europe. Miss Winters has a winning manner and shows constant improvement in her work. A troupe called Albert's dog actors that gives a turn exactly similar to that done by Merlan's dogs, and in fact bears the same name, Faithless Wife, scored a big hit. In

answer to the applause that followed, Banks Winters came out and bowed on behalf of the canines. The Brothers and Sisters Ford did some wonderfully fine dancing and were repeatedly recalled. Larsen Sisters, Campbell and Johnson, Cooper and Robinson and the vitagraph also scored.

**PROCTOR'S TWENTY-THIRD STREET.**—Adele Ritchie's songs and the big act presented by Ernest Hogan and his Memphis Students continued to make hits. Thomas J. Ryan and Mary Richmond opened their season here in Coney's sketch, Mike Haggerty's Daughter, which it is needless to say made a big laughing hit. Bert Howard and Leona Bland were equally happy in A Strange Boy. Josie Sadler presented for the first time a Dutch monologue, containing many good lines. Miss Sadler is quite amusing and won her full share of approval. Blockson and Burns did a lot of eccentric stunts in a way that kept the house in good humor. Willy Zimmerman's impersonations of great composers and John D. Gilbert's original sayings and mannerisms were well liked. Josef Blank, a boy juggler, proved himself extremely clever in his line and the motion pictures pleased.

**ALHAMBRA.**—Good business ruled last week and the audiences were delighted with the fine bill provided. Henry Lee and Helen Bertram divided the stellar honors and both were applauded. Mrs. Stuart Robson, assisted by her own company, made her New York vaudeville debut in a cleverly-written comedy called The Saving of Mrs. Shaw. Mrs. Robson's extremely pleasing personality had much to do with the success of the sketch, which made a good impression and is likely to prove popular in other houses. The Village Choir scored one of the hits of the bill with their quaint and pleasing specialty. Dan McAvoy, Charlie Case, Ross's musical horse, Rawson and June and the pictures scored.

**PROCTOR'S FIFTY-EIGHTH STREET.**—Maggie Cline was the headliner, and she and Papinta, who was a strong feature, shared most of the applause. Big hits in the comedy line were made by Stuart Barnes, in his newly arranged monologue; Watson, Hutchings and Edwards and Hoey and Lee, who sing good parodies well. Mayne Remington and her Buster Brownies went splendidly, and Kasey's Myrophones proved an acceptable novelty. The Proctor company appeared in Morton's farce, A Regular Fix, in which hits were made by James Durkin, Agnes Scott, George Howell, Laura Lang, Charles Arthur, William Norton, David Thompson and Minnie Milne. Blanche Sloan and James Walther scored with their startling horse and cycle act, and the pictures were excellent.

**HAMMERSTEIN'S VICTORIA.**—Nella Bergen was the headliner and won many encores with her well-rendered songs. Ephraim Thompson's elephants continued to create a sensation with their funny tricks. Ollie Young and brother did some fine juggling and hoop rolling. The Eight Vassar Girls, Fields and Ward, Charles Burke, Grace La Rue and the Inkey Boys, Four Bard Brothers, Preller's dogs, Hathaway and Walton, and the pictures made up a striking bill.

**HURTIG AND SEAMON'S.**—An excellent entertainment was furnished by the Twelve Navajo Girls, Stuart, the Male Fetti, Miss Norton and Paul Nicholson, Grand Opera Trio, Dorothy Sisters, Callahan and Mack, Clifford and Burke and Fawcett.

**HIPODROME.**—A Yankee Circus on Mars and The Raiders continued to fill this big playhouse twice each day with thoroughly satisfied patrons. The new circus features are especially good.

## The Burlesque Houses.

**CIRCLE.**—The Rents-Santley company, under Abe Leavitt's direction, proved a good drawing card last week. The opening burlesque, written and staged by Matt Woodward, is called Lady Teaser and is a clever travesty on Lady Teasdale. The songs, dances and chorus work were well arranged. The excellent cello embraced Cornelia and Eddie, Lee Welch, Claud and Montes, Carr and Jordan, and Fentelle and Radcliffe. A skit called A Night's Frolic brought the entertainment to a pleasing finish. The costumes and scenery were above the average. This week, Blue Ribbon Girls.

**DEWEY.**—Fred Irwin's Big Show, including the Six Rats-and-benders and others, drew large houses. This week, Gay Morning Girls.

**GOTHAM.**—Weber's Dainty Duchess pleased the patrons last week. This week, Clark's Run-away Girls.

**MINE'S BOWERY.**—The Baltimore Beauties, under the direction of T. W. Dinkins, put on an excellent performance that satisfied a large crowd. This week, Dreamland Burlesquers.

**LONDON.**—Another of T. W. Dinkins' companies, The Innocent Maids, with James B. Mackie featured, proved a good card. This week, High School Girls.

**MINE'S EIGHTH AVENUE.**—The Yankee Doodle Girls filled the house and pleased. This week, Baltimore Beauties.

## ROW OVER HANDCUFF ACT.

On Monday evening of last week Hyde and Behman's Theatre in Brooklyn was the scene of an occurrence that caused a good deal of excitement. Canning, who claims to be a handcuff expert, was the last number on the bill. He announced that he was willing to be handcuffed by anybody in the audience, so Hadden, who is a brother of Houdini, walked on the stage, producing a pair of handcuffs, which he asked Canning to allow him to adjust. The men had an argument and the audience became wildly interested. Manager Hyde came upon the stage and offered to bet from \$25 to \$100 that Canning would escape from any handcuffs that might be placed upon him. Canning and the manager held a consultation, whereupon Mr. Hyde withdrew his offer and ordered the curtain rung down. Houdini, who was seated in the back of the orchestra, had his say during the proceedings and the made things all the more lively. Matters came to a climax when the police hustled Hadden off to the station, where he was released after a few minutes on his promise to appear in court in the morning. He was discharged by the justice, as there was no one to prosecute the charge of disorderly conduct. In speaking of the affair Houdini said: "We attended the performance out of curiosity, as this man Canning advertises that he can do impossible things. We brought a pair of regulation police handcuffs, and when Canning issued his challenge from the stage, my brother walked up in good faith, but Canning refused to allow him to handcuff him. My only object was to put a stop to his bombastic claim to being able to do things that cannot possibly be done."

## CHANGE OF BILL AT HIPPODROME.

Thompson and Dundy have announced that within a few weeks the present programme at the Hippodrome will be changed and an entire new offering will be put on. A Yankee Circus on Mars will be replaced by a comic opera on a large scale, in which choruses will be a feature. A big ballet will be introduced as well as a lot of novelties. The Raiders will be shelved and the latter part of the performance will consist of animal acts done in a scene representing a jungle. Claire Heliot and her sixteen lions will come over from Europe to appear in this scene and a large herd of elephants will also be seen that will wind up their performance by plunging into the big tank.

## CINQUEVALLI COMING.

Cinquevalli, the most famous juggler in the world, will sail from Europe early in December and will open at one of the Proctor houses on Dec. 25. His American time is limited to ten weeks and will be filled entirely in New York City.

## SOUTH AFRICA.

Katherine Pole to Harry Johannesburg's Mayor—All Companies Prospering—Notes.

JOHANNESBURG, Aug. 5.

Considerable interest has been manifested in Johannesburg society and theatrical circles on account of the announcement of the engagement of Katherine Pole, leading woman of the Saxe-Nelson Comedy company, and George Goch, Mayor of Johannesburg. Miss Pole has spent the last three years of her professional career in delighting South African audiences, and through her brilliant, refined and sympathetic acting has gained the distinction of ranking with the most popular artists that have ever graced the boards of a playhouse on this continent. Her triumphs in such parts as Katherine in If I Were King, Nell Gwynne in Sweet Nell of Old Drury, Kathie in Old Heidelberg, Phoebe in Quality Street, and as Lady Mary Carlyle in Monsieur Beaucaire are just a few portrayals selected from an extensive repertoire in which she has endeavored herself to local theatricals while a member of the most successful comedy company that has probably ever landed on these shores. Mr. Goch was one of the pioneers on the Witwatersrand gold fields. He is to-day one of our wealthiest and most influential mining magnates, and, of course, in his capacity as Mayor of Johannesburg, one of our most prominent citizens. The marriage is announced to take place in November next, when Miss Pole (whose real name is Maud Willman) will retire from the stage.

The Wheeler-Edwards London Gaiety Company brought to a close July 29 what was undoubtedly the most successful musical comedy season on record in South Africa. Since the company opened at His Majesty's four months ago they have appeared in three London hits, The Orchid, Lady Madcap and The Cingales. Each play was a big success here, and the theatre was crowded every night. Especially was this the case with The Orchid, which was the vehicle used to introduce the organization and it was revived for the last two weeks of the present season. Altogether, The Orchid tallied fifty-one performances in this city and capacity business continued to the last. In addressing the audience from the stage G. H. Smith, Wheeler's associate manager, remarked that the Gaiety company would return later in the year, when Veronique, The Duchess of Dantzig, The Little Michas and Madame Sherry would be presented. The company has now jumped to Cape Town.

The Saxe-Nelson Musical Comedy company has just concluded a return engagement of three weeks' duration at the Standard Theatre. As I remarked in my last letter, the organization had been playing in Buenos Ayres since their last departure from Johannesburg, and according to reports they seem to be quite as popular on the other side of the Atlantic as they are here. On their reappearance in this city they opened in The Talk of the Town, and William Cronwell, the principal comedian; Lillian Hubbard, Gracie Leonard, May Audrey, Jenny Edgar, Malsie Elanger, Arthur Stigant, Ernest Freshwater and other prominent members met with a most cordial reception and many floral tributes were handed over the footlights. During the all-too-short season, in addition to the aforementioned production, revivals of The Belle of New York, The New Barmaid and The Earl and The Girl were the offerings, and splendid business was the rule.

Leonard Rayne, a popular actor-manager in this part of the world, who for the past seven or eight years has been exploiting melodrama of the heaviest kind season after season, has now returned from London with a new company of artists and a different style of repertoire, and according to the newspapers of Cape Town, Durban, Pretoria and elsewhere, he appears to have created quite a furore by his portrayals of Hamlet, David Garrick and Shylock. This is truly satisfactory news to Mr. Rayne's friends, both on and off the stage, and his success is certainly deserved, for he is a thoroughly conscientious and hard-working actor. Mr. Rayne's company opened at His Majesty's Theatre last Monday night to a full house in Geo. Rollit's farce, The Money Makers, and scored an instantaneous success. The press of this city is unanimous in the opinion that it is the biggest laughing hit presented in Johannesburg in years. Prominent among the players with Mr. Rayne this season are Gertrude E. Godart, Adah Barton, Annie Loft, an old favorite, and Dorothy Mohammed. The leading men have all been associated with the actor-manager in past seasons and are S. Major Jones, Charles Hewitt, Frank Beresford and Harry Paine. Included in the repertoire to be presented during the engagement at His Majesty's are: The Prayer of the Sword, Miss Elizabeth's Prisoner, Hamlet, The Merchant of Venice, Richard III., and a big production of A Drury Lane drama.

The Wheeler-Edwards No. 2 Gaiety company have returned to Johannesburg, and by arrangement with Leonard Rayne are appearing at the Standard Theatre in The Torch, which has already had several runs in this city, but its popularity is undiminished, and since the revival last Wednesday night the house has been filled nightly. Herbert Walton, H. Lane Rayliff, J. Featherstone, Gertrude Parker, Dorothy Webb, Sylvio May, Alice Pennington, Clay Raymond and Frank Wheeler are the principal artists in the combination.

A good all-round vaudeville company is at the Empire, the headliners being May Edouin and Fred Edwards in A Bachelor's Dream. As could only be expected, their success is emphatic in the extreme and it is safe to say that more entertaining and talented artists in their particular line it would be difficult to find on the variety stage to-day. The world-renowned James Finney, champion swimmer of the world, and Marie Finney, appear in their wonderful aquatic display, and their clever feats are enthusiastically applauded. Hooker and Davis, American novelty exhibition dancers, present their graceful specialty to the evident enjoyment of the audience. Rose and Calvert are extremely popular, and create an easy flow of laughter with their burlesque sketch of Captain Kettle. Binna, Binna and Binna have changed their act for the last three weeks of their engagement, and, if possible, go better than ever, and Alcide Capitaine evokes unbounded applause in her trapeze act. Other prominent turns in the bill are contributed by May Mars, Mabel Hind, Jenny Belmore and Madeline and Kenneth Macleod. La Tortajada, the famous Spanish dancer, will head the next company to appear at the Empire. Another notable engagement will be Tom Burrows, the champion club swinger of the world. The company opens Monday, Aug. 14.

Several excellent companies have been engaged by B. and F. Wheeler for South Africa, and for many months to come theatregoers will get a surfeit of enjoyment. After the Leonard Rayne season at His Majesty's the London Gaiety company will return for a short visit, opening in Veronique. Then William Haviland and associates are booked for the theatre, starting their season Oct. 23, in all likelihood with Resurrection. After this engagement, Mrs. Langtry and her London company will open about Dec. 18, with The Walls of Jericho, to be followed by Iria, Mrs. Deering's Divorce and other plays.

R. G. Knowles will appear under Wheeler's direction at Masonic Hall the first week in October, supported by a few other artists, and after a trip around the sub-continent will leave for India toward the end of December. Early next year, immediately after Mrs. Langtry has gone, Johannesburg will be visited by a D'Oyly Carte company, which will produce nothing but Gilbert and Sullivan operas. The casts will be particularly strong and will include several London Savoyards.

Finally a company has been organized to tour the Wheeler circuit with a repertoire of farcical comedies. It opens at Cape Town in November, and will present all the latest London pieces of this character. The repertoire will include Beauty and the Barge, Merely Mary Ann, The Freedom of Susanne and Mrs. Hopkinson. One of the members of the South African

## GREENE AND WERNER.



Greene and Werner, whose pictures appear above in the characters they assume in their sketch, Babes in the Jungle, are a team of Western performers, who have succeeded in placing themselves in a very prominent position in vaudeville by means of an originality and talent quite out of the ordinary. They begin their turn in white face, wearing modern dress, and in less time than it takes to tell it transform themselves into Zulus of the wildest type. They carry special scenery representing a jungle and introduce effects that heighten the illusion, so that the spectators imagine they are looking at a genuine scene in the jungles of Africa. Both artists are good dancers and singers and introduce a number of novel and original steps that look as though they had been studied from life. The turn has been very successful both in the East and West, and everywhere they have played return engagements they have been given a very cordial welcome. Their time is booked solid in America this season, after which they will go abroad to fill engagements in the best theatres in Europe and South Africa.

theatrical firm of Saxe-Nelson, Ltd., will arrive in New York at an early date for the purpose of arranging with American attractions to tour South Africa. During his stay in New York he will call at the Mirror office.

J. M. DOBSON.

## QUICK THEATRE BUILDING.

Forty-nine days is a remarkable building record for a modern equipped and elaborately decorated theatre, but this is the time limit which a Dallas, Tex., contractor gives every promise of meeting in the construction of the New Majestic Theatre, the home of the Interstate Amusement Company at that point. It is admitted to be the fastest bit of theatre construction ever done. The house will seat 1,400 persons, and will be ready for the introduction of high-class vaudeville in the South by Nov. 1. Nathan Flatbush, of Dallas, has been appointed manager of the theatre. The sister Majestic at Fort Worth is only slightly behind the Dallas house, and will be ready at the same time. The houses of the Interstate company at Little Rock, Shreveport, Birmingham and Atlanta will be ready by Dec. 15, and still others by Jan. 1. The houses at San Antonio, Houston and Waco, Texas, are ready for the opening of the circuit.

## KATHERINE WILLARD TRIES A SKETCH.

Katherine Willard tried a new sketch called A Gypsy Wooing, written for her by John T. Prince, Jr., on Friday afternoon last. It tells a very pretty story of a society girl who disguises herself as a gypsy fortune-teller, in order to find out whether the man she cares for is really in love with her. In a very well-written scene the girl finds out what she wants to know, with the usual happy result. Miss Willard is arch, vivacious, clever and altogether most charming, and completely won her audience by her dainty and telling work. Frederic Dumoulin was effective as the young man in the case and Adra Ainslee was pleasing in a small part.

## AUCTION SALE OF SEATS.

F. F. Proctor has decided to hold an auction sale of seats for the reappearance of Lillian Russell in vaudeville. The event will take place at the Twenty-third Street Theatre on Monday, Oct. 2, and the applications for seats have been so numerous that the management concluded that the fairest plan would be to auction the seats to the highest bidder. The sale will take place about ten days before Miss Russell begins her engagement.

## FAILURE IN PHILADELPHIA.

The vaudeville season at the New Majestic Theatre (late Star Theatre), on Eighth Street near Vine, in Philadelphia, came to an untimely end on Saturday evening last. There was only \$18 in the cash box to meet a payroll of \$500, and the members of the company clamored for their salaries. Charles E. Goulding and George H. Brown, of New York, were the managers, and claim they were engaged by Pitt and Palmer, of New York, who paid the first week's rent in advance, and when they saw the poor patronage withdrew their support, leaving Goulding to face the music without any funds. The company played on the commonwealth plan on the closing night. The entire week's receipts were only \$300.

## VAUDEVILLE IN BROOKLYN.

At the Orpheum last week Henry E. Dixey, assisted by Marie Norstrom, presented J. C. Nugent's latest poem, entitled A Passing Parent, and pleased mightily. Paul Conchas, the famous military juggler, repeated his former successes at this house. Cole and Johnson, fresh from Europe, scored heavily, as always, their latest number, "Them Lovin' Words Sound Mighty Good to Me," being especially effective. Greene and Werner, in their decidedly unique offering, Babes in the Jungle, were next to closing the show and the hit they made under trying circumstances was indeed meritorious. Haveman's animals proved exceptionally interesting. Colby and Way in their clever novelty act; Hines and Remington, with fresh color in both costumes and "talk;" Gus Williams, reliable as ever, and the Brothers Daum completed the bill. This week Katie Barry, Jules and Ella Garrison, Ye Colonial Septette, Four Fords, Winona Winters, Albert's dogs, Campbell and Johnson, Cooper and Robinson, and the Larsen Sisters complete the bill.

The features at Hyde and Behman's last week were Charles Wayne and his Incubator Girls, Cunningham, the handcuff expert; Raymond and Carver, Charles Sabine and Bille, Vera Pacheco Family, Elinore Sisters, the Tobins, Adam and Taylor, and Seymour and Hill. This week will include John C. Rice and Sallie Cohen, the Zancigas, Eddie Leonard and company, Mr. and Mrs. Mark Murphy, Cliff Gordon, Lavinia-Chamron Trio, Madcap and Melvina, Eliza and King, and Simmons and Harris.

The Gotham offered many good acts last week, including Fanny Rice, Robert Carter and company, Meland Trio, Foster and Foster, Hayes and Healy, Ed Gray, Bruce and Dalmon, and Paul Stephens. This week J. E. Hutchinson and company, Stanley and Brockman, Frank Bush, Hickey and Nelson, Artie



VAUDEVILLE.

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Keith's Theatre, Providence, R. I.	Keith's Theatre, New York City.	Keith's Theatre, Philadelphia, Pa.	Keith's Theatre, Cleveland, O.	Keith's Theatre, London, Eng.	Keith's Theatre, Pittsburgh, Pa.	Keith's Theatre, Washington, D. C.
Keith's Theatre, Pawtucket, R. I.	Keith's Theatre, New York City.	Keith's Theatre, Philadelphia, Pa.	Keith's Theatre, Cleveland, O.	Keith's Theatre, London, Eng.	Keith's Theatre, Pittsburgh, Pa.	Keith's Theatre, Washington, D. C.
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At Coney Island the Mardi Gras is underway and everything points to a most successful week with which to wind up the season. Luna Park and Dreamland have extra features in their open air entertainments and have made preparations in every direction toward pleasing the crowds.

Henderson's last week Smyth's English Grand Opera Trio scored a tremendous hit. The prima donna, Antoinette Le Brun, has a truly wonderful voice of resonant quality and dramatic. The tenor, Raymond Youngman, and the bass, James Stevens, have excellent voices for anything in their line now in vaudeville. Others who played were McCue and Cahill, Caprice, Lena and Fay, Emerald Sisters and company, Dr. Bruce Miller's punniphone, Edwin Mercer, Andy McLeod, Joseph Bonwell, the Chamois, Gourley, Sully and Gourley, and Edie Brooklyn. This week All and Payer, Johnson and Wells, Viola Duval, Goetz and Nelson, Jack Sheehan, Emerald Sisters and company, Elite Musical Four, Three Orions, Nora Pelletier, and Black Carl and the Eight Eagles.

At the Amphion this week are Arthur Byron and company, the Navajo Girls and the Two Roses, Louis Wesley, Adamini and Taylor, Lloyd Brothers, Halliday and Leonard, Two Fucks, and Shirlie and As a Man Sings, Cliff Gordon, Steeley, Doty and Coe, Sabel Johnson, Ray and Benedetta and others. The theatre has been thoroughly renovated and all improvements made as per the demands of the law.

GEORGE TERWILLIGER.

#### VAUDEVILLE JOTTINGS.

"Queen," a magnificent white mare used in the Cottrill act at the Hippodrome, is suffering from an incurable hoof disease and will have to be put to death. The animal is insured in England for \$5,000, but is said to be worth more than that amount.

Houdini will open his American season Oct. 2 at one of Percy Williams' houses in this city. He will remain in the United States during the entire season and has prepared a few surprises that will probably cause something of a sensation.

Josephine Sabel was the star of the bill at the Orpheum, Budapest, week of Aug. 20. She was next to last on a bill of sixteen numbers, that included some of the leading acts of Europe.

Baker and Lynn, who starred in the Katzenjammer Kids last season, are booked solid in America until November 4, on which date they will sail for Europe, opening on the Moss and Stoll tour for an engagement of thirty-seven weeks.

Charles Merritt and May Rosella have dissolved partnership and Miss Rosella will work alone in the future.

Arnold Reeves' dramatic sketch, The Welcome Guest, with Lincoln as a central figure, was recently produced in San Francisco and is said to have made a pronounced success.

Al DeLeon is managing the Portland Exposition and Pacific Coast tour of Fair's Last Days of Pompeii. The organization, traveling in a special train of twelve cars, carries its own canvas inclosure, with seats for 12,000 people, and enlists the services of over 300 pyrotechnists, performers and employees.

The Four Huntings encountered a cloudburst at West Baden Springs, Ind., Sept. 10, and lost the evening because the water put out the electric lights. Harry Dull, their manager, canceled the next town and paid the co's expenses at the West Baden Hotel while the food was being served. F. A. Mills was in French Lick, one mile away, but visited the Huntings by telephone, as the hotel street car tracks and hotel park looked like one big river.

Charles Horvitz has written a unique monologue for Trola, in which she will impersonate six distinct character types. She is booked for several weeks on the road, after which New York will see her in Mr. Horvitz's production.

A record breaking run was recently made by the Al. G. Field Greats Minstrels over the B. and O. R. R. from Louisville, Ky., to Columbus. The co. left Louisville at 12:05 A.M. Wednesday and arrived in Columbus in their private cars at 7:30 A.M. Seventy miles an hour was made between Louisville and Cincinnati, where connections were made at 8:05 A.M. for the train to Columbus. A special engine was engaged for the first run. Reaching Columbus, the minstrels were nearly frightened out of their wits by the Knabenhaus straph, which alighted near the cars in the B. and O. yards.

Vidocq, formerly of Holmes and Vidocq, has been uncommonly fortunate in choosing his new partner, Thomas. The new team appeared last week at Keith's, and, occupying the old position, next to last on the programme, kept the house in merriment with the oldest bunch of riddles ever handed over the footlights. Thompson has a method all his own, and he made the audience laugh most positively new.

Richard Pittor called for Europe Sept. 9 on the "Minnehaha." He will remain abroad for several months, booking acts.

J. A. Moros has in preparation a novel vaudeville act which he calls The Red Haven Cadets. It will employ sixteen girls, all of whom have been recruited from Detroit. The act will open at the Arcade, Toledo, Sept. 24, and will shortly afterward be seen in New York. Genuine repeating rifles will be used, and a number of new effects will help to make it a notable production.

W. H. Murphy and Blanche Nicholls have returned from Europe and opened their act at Syracuse Sept. 18. They had a delightful trip.

The Grand Opera House, Syracuse, N. Y., opened with Keith vaudeville Sept. 4. Judging from the attendance the new policy will be a great success.

Eight members of the McCadden Circus, which was stranded in France some weeks ago, arrived in New York on Thursday last. The party included Charles Thompson, Charles Mabel Hackney, and George Gilbert Isaac Gumpshelm, a New York banker, has donated \$2,000 to the fund for the relief of the stranded performers, and this, together with various other amounts collected, brings the total up to \$5,160, which will relieve the distress of the concerned in the affair. Fifty members of the company called for New York on Saturday last on the "St. Paul," and five others will start within a few days on the "Cassius," a collier owned by the United States Government.

Fiske and McDonough received an extremely flattering notice from the leading press in Trenton last week for their work in Mr. Fiske's play, Good News.

Madame Theresa Ross, the horsewoman, now at the Hippodrome, has been booked for the Proctor Circuit by Pittor and Gilard, her exclusive representatives in America.

John Pier, the minstrel, who has been in that profession for the past twenty-five years and for a number of years was the manager and baritone of the Quaker City Quartette, has been ill for nearly a year and is totally incapacitated. He had saved a sum of money, but the expense attending his illness have depleted his resources, and a monster benefit is being planned for him. The arrangement will be in the hands of Lew Decker, George Primrose, Al. G. Field, Frank Dumont, Sanford B. Rickey, John W. Vogel, and J. A. Coburn. Tickets are already being sold, and all money received for them is being sent direct to Pier's residence, 1970 Lexington ave., New York. By this sale of tickets his immediate wants will be relieved.

C. W. Williams and Mrs. Williams (Hilda Hawthorne) are doing their ventriloquist act with The Black Crook, opening at Peckskill, N. Y., Sept. 9.

Kirby Langdon and George L. Hutchinson have abandoned the legitimate for this season and are presenting in vaudeville a new comedy sketch called A Strenuous Proposal, that has met with favor. They are booked solid until March 1, 1907, over the Western circuit, including Tony Lubelski's, and the house with which it is affiliated.

The Irish Expedition opened at Madison Square Garden last evening and will continue for several weeks. It is made up of features that appeal especially to the sons and daughters of Erin.

"Baby Jim," a giant from Beaumont, Tex., has been engaged for the Hippodrome by Thompson and Dundy. He is eighteen years old, weighs 300 pounds and is seven feet tall.

Annie May Abbott is presenting her new sketch, Jeannita, at Pastor's road week. It was written by Edmund Day, who considers it one of his best efforts, and was staged under the direction of Eugene Sanger. The piece was played at the Garrick Theatre, in Wilmington, Del., during the past two weeks and was highly praised by the press of that city.

The Great Kaufmann Troupe of women cyclists, who are among the features of A Yankee Circus on Mars at the New York Hippodrome, have created such a sensation that they have been engaged by the management for twenty weeks. Their skill, grace and daring have electrified the audiences at every performance, and the applause that greet every trick performed by them are of the kind seldom heard in a theatre. The Hippodrome seats 5,000 people, and when they all applaud at once it means something to artists who are trying to please them.

M. S. Beatham, Louis Werba, and Charles Sinclair have formed a combination for the purpose of getting up big new acts for vaudeville.

Zella O'Connor, who has been at Point of Pines, Mass., during the past summer, has taken a position as musical director at the Palace, Worcester, Mass.

Charles Orrin Cowles and Dorothy Alden are presenting a rural comedy parley by Howard P. Taylor. Mr. Cowles is particularly suited to this type of character, in which he starred for several seasons.

#### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Details will be furnished on application to the office of the Mirror.

Abbott, Annie—Bennett's, London, Can., 18-22.  
Abbott, Annie May—Pastor's, N. Y., 18-22.  
Adamini and Taylor—Amphion, Bklyn., 18-22.  
Adams and White—Bijou, Manhattan, W. 18-22.  
Addison and Livingston—Bijou, Manhattan, W. 18-22.  
Adella, Le—Bijou, Green Bay, Wis., 18-22.  
Agout Family—Cook's, Rochester, N. Y., 18-22, Temple, Detroit, 25-30.  
Aiken and Williams—Hoboken, 18-22.  
Alacorn's Mexican Trio—Grand, Milwaukee, 18-22.  
Albert's Duo—Orph., Bklyn., 18-22.  
Albion, The—Grand, Manhattan, O., 18-22.  
Aldro Brothers—Broadway, Bklyn., 18-22.  
Alhambra Comedy Four—Family, N. Y., 18-22.  
All and Payer—Henderson's, Coney Island, N. Y., 18-22.  
Allen and Dalton—Huber's, N. Y., 18-22.  
Allen, Pearl and Violet—Poll's, Springfield, Mass., 18-22.  
Allison, Mr. and Mrs.—Orph., Los Angeles, 17-30.  
Allison, Mrs.—Proctor's, Albany, N. Y., 18-22.  
Alpha Trio—Howard, Boston, 18-22.  
Althea Twins—Portland, Portland, Me., 18-22.  
America's Comedy Four—Jeffers, Saginaw, Mich., 17-22.  
Americas Trio—Family, Shamokin, Pa., 18-22.  
Antrim and Peters—Poll's, New Haven, Conn., 18-22.  
Armstrong and Holly—Columbia, Cincinnati, 18-22.  
ASHTON, MARGARET—Pavilion, London, Eng., 4-30.  
Austria, Tossing—Empire, Bristol, Eng., 18-22, Hippodrome, Brighton, 25-30, Lyceum, London, Oct. 2-21.  
Avalos, Musical—G. O. H., Indianapolis, 18-22.  
Baker and Robinson—Family, Lancaster, Pa., 18-22.  
Barker and Nicholas—Keith's, Boston, 18-22.  
Barnes, Paul—Casto, Fall River, Mass., 18-22.  
Barnes and Washburn—St. Thomas, Can., 18-22.  
Baron's Duo—Keith's, Phila., 18-22.  
Barrett Sisters—G. O. H., Indianapolis, 18-22, Columbia, Cincinnati, 25-30.  
Barrington and Martello—Hoboken, 18-22.  
Barrow's Duo—Keith's, Phila., 18-22.  
Barrows and Lancaster—Poll's, Springfield, Mass., 18-22.  
Barry and Halvers—Haymarket, Chgo., 18-22.  
Barry, Katie—Orph., Bklyn., 18-22.  
Be-Anne, The—Keith's, Boston, 18-22.  
Bedini and Arthur—Wintergarten, Berlin, Aug. 19-Sept. 20, Paris, France, Oct. 1-31.  
Bedoliers Brothers—Haymarket, Chgo., 18-22.  
Bellman and Norton—Hathaway's, New Bedford, Mass., 18-22, Proctor's, Newark, N. J., 25-30.  
Belmont, Joe—Keith's, N. Y., 18-22.  
Bentley, Joseph—St. John, N. Y., 18-22.  
BETHUNE, V. A. ELLIS—Columbia, N. Y., 17-22, Orph., Bklyn., 25-30.  
Bergan's Circus—Keith's, N. Y., 18-22.  
Birch, John—H. and S., N. Y., 18-22, H. and B., Bklyn., 25-30.  
Black, Joseph—Proctor's, Newark, N. J., 18-22, Proctor's, Albany, N. Y., 25-30.  
Blackman and Burns—Proctor's 58th St., 18-22.  
Bloom and Cooper—Shen's, Buffalo, 18-22.  
Bostwick, Edward F.—Poll's, New Haven, Conn., 18-22, Phila., Waterbury, 25-30.  
Brewer, Cole—France, Hopkins, Memphis, 18-22.  
Brewer Newboys' Quartette—Gotham, N. Y., 18-22, Star, Bklyn., 25-30.  
Bradford, The Family, Shamokin, Pa., 18-22, Atlantic Garden, N. Y., 25-30.  
Brazil and Brazil—Keith's, N. Y., 18-22.  
Bright Brothers—Columbia, London, Eng., 4-30, New Clapham Oct. 2-7.  
Bristol's Pantomime—Fair, Naples, N. Y., 18-22.  
Brook's Trio—York, St. John, N. B., 18-22.  
Brooks, Joseph—Haymarket, Chgo., 18-22.  
Brook and Wright—Novelty, Topeka, Kan., 18-22.  
Brown, Tom—Keith's, Phila., 18-22, Keith's, Boston, 25-30.  
BRYAN, CHRIS. AND MABEL RUSSELL—Keith's, Prov., 18-22.  
Bryant and Saville—Garrick, Wilmington, Del., 18-22, Howard, Boston, 25-30.  
Buckley's Duo—Bijou, Lansing, Mich., 18-22.  
BUCKNER, Orph., Bklyn., 17-30.  
Buckley and Devere—Howard, Boston, 18-22.  
Burke and La Rue—Proctor's 58th St., 18-22.  
Burke's Musical Duo—Norumbega Park, Boston, 18-22.  
Burkhardt and Berry—Family, Mahanoy City, Pa., 18-22.  
Burnham, Sophie—Chase's, Wash., 18-22.  
Burt, Laura—Keith's, Boston, 18-22.  
Burton and Brooks—Garrick, Wilmington, Del., 25-30.  
Bush, Frank—Gotham, N. Y., 18-22.  
Buschick and Rich—Keith's, Bklyn., 18-22.  
Byron, Arthur—Amphion, Bklyn., 18-22.  
Cahill, William—Keith's, Prov., 18-22.  
Campbell and Johnston—Orph., Bklyn., 18-22.  
Campbell, Dillon and Campbell—Fairview, Dayton, O., 18-22.  
Carl, Black, and Eight Eagles—Henderson's, Coney Island, N. Y., 18-22.  
Carlin and Otto—Haymarket, Chgo., 18-22, Columbia, St. Louis, 18-22.  
Carroll, Mr. and Mrs. Bobby—Bijou, Green Bay, Wis., 18-22.  
Carroll and Hodges—Bijou, Racine and Kenosha, Wis., 18-22, Unique, Sheboygan, 25-27, Idea, Fond du Lac, 25-30.  
Carson, Miriam—G. O. H., Indianapolis, 18-22, Columbia, Cincinnati, 25-30.  
Cartmell and Harris—Cook's, Rochester, N. Y., 18-22.  
Carver and Pollard—Hoboken, 18-22.  
Case, Charley—Victoria, N. Y., 18-22.  
Castano, The—Victoria, N. Y., 18-22.  
Cavanaugh and Hamilton—Pawtucket, R. I., 18-22.  
Celeste, Mlle.—Proctor's 125th St., 18-22.  
Chambers, The G. O. H., Youngstown, O., 18-22.  
Shen's, Buffalo, 25-30.  
Chasino—Keith's, Boston, 18-22.  
Christopher, Chris—Grand, Juliet, Ill., 18-22.  
Chrystal, Al.—G. O. H., Manitowish, Wis., 18-22.  
Clark, Edward—Haymarket, Chgo., 18-22.  
Clark and Jones—Pastor's, N. Y., 18-22.  
Clark, Wilfred—Temple, Detroit, 18-22, Cook's, Rochester, N. Y., 25-30.  
Clark and Temple—Lyric, Cleveland, 18-22, Bijou, Lansing, Mich., 25-30.  
Clayton, Jenkins and Jasper—Columbia, Cincinnati, 18-22.  
Clement, Clay—Keith's, N. Y., 18-22.  
Clifford and Burke—Empire, Hoboken, N. J., 18-22.  
Clifford, Nat—Keith's, Wash., 25-30.  
Clivette—Columbia, Cincinnati, 18-22.  
Coakley and McBride—Keith's, Phila., 18-22.  
Cogan and Bancroft—Pastor's, N. Y., 18-22, Family, Mahanoy City, Pa., 25-30.  
COLEMAN, J. O. ELLIS—Poll's, Hartford, Conn., 18-22, Poll's, Springfield, Mass., 25-30.  
Colin's Duo—Chase's, Wash., 18-22.  
Colby Family—G. O. H., Pittsburgh, 18-22.  
Colby and Way—Alhambra, N. Y., 18-22.  
Cole and Johnson—Alhambra, N. Y., 18-22.  
Coleman, Al.—Keith's, Phila., 18-22.  
Coleman's Duo—Temple, Detroit, 18-22.  
Collins and Hart—Circus Carre, Amsterdam, Holland, 18-30, Winter Garden, Berlin, Germany, Oct. 2-31.  
Collins, Hugh Elders—Proctor's 58th St., 18-22.  
Colonial Sepieth—Orph., Bklyn., 18-22.  
Constance, Paul—Alhambra, N. Y., 18-22.  
Constance and Lawrence—Bijou, Des Moines, Ia., 18-22.  
Conway and Held—Standard, St. Louis, 17-22, Empire, Indianapolis, 25-30.  
COOKE, ABE, MISS ROBERT—Columbia, Vienna, Austria, 1-30, Tichy's Variete, Prague, Austria, Oct. 1-18.  
Cooper and Robinson—Orph., Bklyn., 18-22.  
Corbett, James J.—Proctor's, Albany, N. Y., 18-22.  
Corney, Furr—Arcade, Toledo, 18-22.  
Crane Brothers—Shen's, Buffalo, 18-22.  
Crawford and Garton—H. and S., N. Y., 18-22.  
Cree, Jessica—Arcade, Toledo, 17-22.  
CREWY, WILLIE, AND BLANCHE DAYNE—Keith's, Boston, 18-22.  
Crosby, Julia—Norumbega Park, Boston, 18-22.  
Crouch and Edwards—Poll's, Springfield, Mass., 18-22.  
Cullum, Edith—Orch and Arch, Phila., 18-22.  
Cutting—H. and S., N. Y., 18-22.  
Curtis and May—Proctor's, Albany, N. Y., 18-22.  
Cushman and St. Clair—Olympic, Chgo., 18-22.  
Cutty, Six—Temple, Detroit, 18-22, Cook's, Rochester, N. Y., 25-30.  
Cale, Violet—Orph., Denver, 25-30.  
Daly and Devere—Gotham, Bklyn., 18-22.  
Dagwell, Annie—Hopkins, Louisville, 17-22, Hopkins, Memphis, 24-30.  
Dahlia, Lee—Tivoli, London, Eng., Aug. 28-Sept. 30.  
Dahl, Katherine—Empire, Bristol, Eng., 18-22, Hippodrome, Brighton, 25-30, Lyceum, London, Oct. 2-21.  
Damm Brothers—Alhambra, N. Y., 18-22.  
Dancing Violinist—Kruz, Omaha, 18-22, G. O. H., Kansas City, 24-30.  
Darrow, Mr. and S., Boston, 18-22.  
Darrow, Mr. and Mrs. Stuart—Pastor's, N. Y., 25-30.  
Davis and Macaulay—Cook's, Rochester, N. Y., 18-22, Shen's, Buffalo, 25-30.  
DAY, EDWARD—Orph., Minneapolis, 24-30.  
DAY, E. W.—Keith's, N. Y., 18-22.  
De Pats, The—Grand, Victoria, B. C., 18-22.  
De Graff Sisters—Family, Mahanoy City, Pa., 18-22.  
De Lacy, The—Lyric Park, Wichita, Kan., 18-22.  
De Monde and Dinsmore—Crystal, Ottumwa, Ia., 18-22.  
De Serp, Henriette—Orph., Omaha, 17-22, Orph., Kansas City, 24-30.  
De Verne, Thelma—Oak Park, Sacramento, Cal., 18-22.

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C. de BONVILLE, Playwright, 41 Washington Square, N. Y.

Felix, Barry and Barry—Columbia, St. Louis, 18-22.

Felmer Sisters—Keith's, Providence, 18-22.

Festelle and Radcliffe—Lyceum, Phila., 18-22.

Ferguson and Mack—Empire, Johannesburg, S. A., Oct. 18-Nov. 25.

Ferguson and Passmore—Bijou, Manhattan, W. 18-22, Oct. 1.

Fern Comedy Four—Family, Shamokin, Pa., 18-22.

Fields, Happy Family—Empire, Plymouth, Eng., 18-22, Empire, Bristol, 25-30, London and Colina, London, Oct. 2-14.

Fields and Hanson—Majestic, Kansas City, 18-22.

Fields and Ward—Proctor's, Newark, N. J., 18-22.

Proctor's, Albany, N. Y., 25-30.

FISHER, MR. AND MRS. PERKINS D.—Orph., Minneapolis, 17-22, Orph., Omaha, 24-30.

Philippine Students, Seven—A. and S., Boston, 18-22.

Fiske and McDonough—Empire, Hoboken, N. J., 18-22.

Florida Sisters—Scala, Copenhagen, Denmark, 1-30.

Apollon, Düsseldorf, Germany, Oct. 1-15.

Flynn, Joe—G. O. H., Indianapolis, 18-22.

Ford and Wilson—Empire, Johannesburg, S. A., June 26-Nov. 1.

Ford, Four—Orph., Bklyn., 18-22.

Forster and Forster—Proctor's 23d St., 18-22.

Fox and Hughes—Star, Boise, Ida., Aug. 28-Sept. 30.

Fox and Summers—Columbia, St. Louis, 18-22.

Fox, Madge—Palace, London, Eng., 4-30.

Foy and Clark—Empire, Hoboken, N. J., 18-22.

Frederick, Helena—Shen's, Buffalo, 18-22, Shen's, Toronto, 25-31.

Fredericks, The Unique, San Jose, Cal., 18-22.

Frede and Dare—Orph., Minneapolis, 17-22.

Freeze Brothers—Arcade, Toledo, 18-22.



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Gallagher and Barrett—Keith's, Prov., 25-30.  
Gardner and Stoddard—Hopkins', Memphis, 17-23.  
Gardner and Vincent—Grand, Stockton, Eng., 25-30.  
Palace, Cork, Ireland, Oct. 2-7.  
Gardner Children, Three—Grand, Milwaukee, 18-23.  
Gardner, Jack—Park, Worcester, Mass., 18-23.  
Garrison, John and Ella—Orph., Bklyn., 18-23.  
Gassman, Josephine—Poll's, Springfield, Mass., 18-23.  
Garvin, Edward—Orph. and Arch, Phila., 18-23.  
Garvin, Platt and Peaches—Woolworth's, Lancaster, Pa., 18-23.  
Gaylord, Star, Fort Wayne, Ind., 18-23.  
Gaylord, Olympic, Chgo., 18-23.  
Gaylord, Bonnie—Stat St., Chgo., 17-23, Main St., Peoria, Ill., 24-30.  
Geiger, John—Cook's, Rochester, N. Y., 18-23.  
Genaro and Theodora—Empire, Syracuse, N. Y., 18-23.  
Empire, Newport, Eng., 25-30, Empire, Nottingham, Oct. 2-7.  
Gerard, Francis—Orph., Frisco, 11-23.  
Gillette Sisters—Keith's, Boston, 18-23.  
Gillette's Dogs—Empire, Hoboken, N. J., 18-23.  
Glad and Gardner—Shea's, Bklyn., 18-23.  
Glad and Gardner—Colonial, N. Y., 18-23.  
Gleason, James—Richmond—Reading, Pa., 18-23, Har-  
rington 25-30.  
Globe, Augusta—Cook's, Rochester, N. Y., 18-23.  
Keith's, Cleveland, 25-30.  
Goss and Nelson—Henderson's, Coney Island, N. Y., 18-23.  
Golden and Hughes—Arcade, Toledo, 18-23.  
Goleman's Dogs and Cats—Temple, Detroit, 18-23.  
Goleman's Musical—Haymarket, Chgo., 18-23, Colum-  
bia, St. Louis, 25-30.  
Gordon, Cliff—H. and B., Bklyn., 18-23.  
Gordon, Don and Mac—Fair, Troy, O., 18-24.  
Gordon and Hayes—Bijou, Racine, Wis., 18-23.  
Gorman and West—Keith's, N. Y., 18-23.  
Gottlieb, Mr. and Mrs.—Chute's, Frisco, 18-23.  
Gould and Surratt—Proctor's 23d St., 18-23.  
Grand Opera Trio—Chase's, Wash., 25-30.  
Grannon, Ida—Proctor's, Albany, N. Y., 18-23, Pro-  
ctor's 125th St., 25-30.  
Grant, Alf—Proctor's 58th St., 18-23.  
Grant, Eddie—Poll's, Bridgeport, Conn., 18-23.  
Grayer, Margaret—Star, Topeka, Kan., 17-23.  
Green, Harry—Hub, Boston, 18-23.  
Green and Warner—Alhambra, N. Y., 18-23, Poll's  
4th, 25-30.  
Guyer and O'Neill—Proctor's, Albany, N. Y., 18-23,  
Hammerstein's, N. Y., 25-30.  
Hacker-Lester Trio—Keene's, Bklyn., 18-23.  
Hall, Arthur—Gotham, Bklyn., 18-23.  
Hall, Pauline—Columbia, St. Louis, 18-23.  
Hallback and Parquette—Lansing, Mich., 18-23.  
Halliday and Leonard—Amphion, Bklyn., 18-23.  
Harcourt, Daisy—Keith's, N. Y., 18-23.  
Harney, Ben and Jessie—Orph., Minneapolis, 18-23.  
Harper, Deacon and Bailey—Orph., Omaha, 18-23.  
Harrington, Dan J.—Howard, Boston, 18-23.  
Harrison, Lee—Colonial, N. Y., 18-23.  
Harts, Musical—Family, Shamokin, Pa., 18-23.  
Hathaway's Animals, Belle—Cook's, Rochester, N. Y.,  
18-23.  
Havemann's Animals—Alhambra, N. Y., 18-23.  
Hawkins, Baby—Lyric, Cleveland, 18-23.  
Hawkins, Lew—Proctor's 125th St., 18-23.  
Hawthorne and Hart—Keene's, Bklyn., 18-23.  
Hedron, Tom—Crystal, Milwaukee, Wis., 18-23.  
HELENA, EDITH—Variete, Prague, Australia,  
18-23.  
Helster, Walter and Lottie—Chase's, Wash., 18-23.  
Hendler Sisters—Alvin, Pittsburgh, 18-23, Temple,  
Detroit, 25-30.  
Henry and Young—G. O. H., Syracuse, N. Y., 18-23.  
Herbert's Dogs—Keith's, Prov., 18-23.  
Hiett, Mr. and Mrs. Dan—Gotham, Bklyn., 18-23.  
Hibbert and Warren—Crystal, Detroit, 18-23.  
Hickey and Nelson—Gotham, Bklyn., 18-23.  
Hill and Whitaker—Pavilion, London, Eng., July 12—  
indefinite.  
Hilliard, Robert—Victoria, N. Y., 18-23.  
Hines and Remington—Alhambra, N. Y., 18-23, Hay-  
market, Detroit, 25-30.  
Hoag, Ethel—Proctor's 58th St., 18-23.  
Hoch and Elton—Orph., Denver, 25-30.  
Hogan, Ernest—Colonial, N. Y., 18-23.  
Holdsword, The—Howard, Boston, 18-23.  
Holmes, Hayward and Holman—Academy, Pittsburgh,  
18-23.  
Holmes and Waldron—Olympic, Chgo., 18-23.  
Horsky and Bergers—Keith's, Prov., 18-23, Keith's,  
Portland, Me., 25-30.  
Howard—Orph., Denver, 18-23.  
Howell and Emerson—Lyric, Cleveland, 18-23.  
Huehn, Musical—Family, Mahanoy City, Pa., 18-23.  
Hughes, Mr. and Mrs. Gene—Hopkins', Memphis, 18-  
23.  
Hughes Musical Trio—Grand, St. Louis, 18-23, Grand,  
Kansas City, 25-30.  
Hussey, George W.—Pastor's, N. Y., 18-23.  
Hutchinson, J. K.—Gotham, Bklyn., 18-23.  
Hyde and Heath—Lyric, Joplin, Mo., 17-23, Orph.,  
Webb City, 24-30.  
Iain and Ryan—Poll's, Hartford, Conn., 18-23.  
Italian Trio—Keith's, Boston, 18-23.  
Jack, Mr. and Mrs.—Family, Shamokin, Pa., 18-23.  
Jacksons, Three—Hopkins', Louisville, 18-23.  
James and Davis—Bonnie's, London, Can., 18-23.  
Jennings and Redford—Olympic, Chgo., 18-23.  
Jewell's Mannikins—Arcade, Toledo, 18-23.  
Johnson, Honey—Keith's, Boston, 18-23.  
JOHNSTONES, MUSICAL—Keith's, Cleveland, 18-  
23, Haymarket, Chgo., 25-30.  
Jocelyn's, Three—Poll's, New Haven, Conn., 18-23.  
Julian, Theo—Empire, Hoboken, N. J., 18-23.  
Kader, Abdul, and His Three Wives—Poll's, New  
Haven, Conn., 18-23.  
Karnon, Kit—Keith's, Prov., 18-23.  
Kates Brothers—Olympic, Chgo., 18-23.  
Kauffman, Reba—Alhambra, London, Eng., July 31—  
Sept. 30.  
Keaton's Four—Maryland, Balto., 18-23, Keith's,  
Phila., 25-30.  
Kelly, Mr. and Mrs. Alfred—Columbia, St. Louis, 18-  
23, O. H., Indianapolis, 25-30.  
Kelly and Ashby—Palace, London, Eng., 1-30.  
Kelly and Taggart—Ninth and Arch, Phila., 18-23.  
Kelly and Violette—Keith's, Prov., 18-23.  
Kennedy and Rooney—Proctor's, Albany, N. Y., 25-30.  
Keno, Walek and Melrose—H. and B., Bklyn., 25-30.  
Kent, S. Miller—Orph., Omaha, 18-23.  
Khera and Kola—Calumet, South Chgo., 18-23.  
King, Vera—Keith's, Phila., 18-23.  
Kiple and McLaughlin—G. O. H., Indianapolis, 18-23.  
Kipp—Crystal, Detroit, 18-23.  
Klein and Clifton—Chase's, Wash., 18-23.  
Klein, Ott Brothers and Nicholson—Circus Carre,  
Amsterdam, Holland, Aug. 26-15, Apollo, Dussel-  
dorf, Germany, 18-23, Circus Carre, Bremen, Oct.  
1-31.  
Knott, Lydia—Portland, Portland, Me., 18-24.  
Knott Brothers—Star, Hamilton, Can., 18-23.  
Kohler and Marion—O. H., Lowell, Mass., 18-23.  
Kramer's Dogs and Monkeys—Keene's, Bklyn., 18-23.  
La Clair and West—A. and S., Boston, 18-23.  
La Drew and La Zone—Family, Paterson, N. J.,  
18-23.  
Lafayette, The Great—Keith's, Phila., 11-23, Em-  
pire, Newark, N. J., 25-30.  
Lambert and Pierce—Family, Lancaster, Pa., 18-23.  
Lamont's Cockatoos—Novelty, Stockton, Cal., 18-23.  
La Mothe Trio—Family, Mahanoy City, Pa., 18-23.  
Lancaster, Tom—Orph. and Arch, Phila., 18-23.  
Lancaster Sisters—Orph., Bklyn., 18-23.  
La Nite Brothers—Orph., Greenfield, N. H., 18-23.  
La Tell, Edwin—Haymarket, Chgo., 18-23, G. O. H.,  
Indianapolis, 24-30.  
Laurent, Marie—Keith's, N. Y., 18-23, Keith's, Phila.,  
25-30.  
Le Vail, The Hippodrome, Birmingham, Eng., 18-  
23, Alhambra, Hull, 25-30, Empire, Bristol, Oct. 2-  
7.  
La Vine Cimarón Trio—H. and S., Bklyn., 18-23.  
Lavine and Leonard—Palace, London, Eng., Aug. 7-  
30.  
Lawlor, Charles B., and Daughters—Pastor's, N. Y.,  
18-23.  
Lawman and Ewing—Main St., Peoria, 18-23.  
Lawrence, Al—Poll's, Springfield, Mass., 18-23.  
Le Barry—Park, Worcester, Mass., 18-23.  
Le Clair and Hardt—American, Chgo., 18-23.  
Le Clair, Harry—Cook's, Rochester, N. Y., 18-23.  
Keith's, Cleveland, 25-30.  
Le Clair, John—Gotham, Bklyn., 18-24.  
Le Dent, Frank—Family, Shamokin, Pa., 18-24, Fam-  
ily, Mahanoy City, 25-30.  
Lee, Irene—Auditorium, Lynn, Mass., 18-23.  
Lee Tung Foo—Union, Akron, O., 18-23.  
Le Maire and Le Maire—Haymarket, Chgo., 18-23.  
Leont, R.—Crystal, Kokomo, Ind., 18-23.  
Leonard, Bert—Hopkins', Memphis, 18-23.  
Leonard, Eddie, and Lane Boys—H. and B., Bklyn.,  
18-23.  
Leonard, Grace—Empire, Hoboken, N. J., 18-23.  
Leonard, Gus—Haymarket, Chgo., 18-23.  
Le Page, The Poll's, Bridgeport, Conn., 18-23.  
Le Roy and La Vancie—Keith's, Cleveland, 18-23.  
Le Roy and Woodford—Young's Pier, Atlantic City,  
N. J., 18-23, Ogata, Fall River, Mass., 25-30.

Leslie, George W.—Unique, Los Angeles, 18-23.  
Lindsey's Dogs and Monkeys—Haymarket, Chgo., 18-  
23.  
Link, Billy—Chase's, Wash., 18-23.  
Liquid Air—Columbia, Cincinnati, 17-23, Hopkins',  
Lynchville, 25-30.  
Lloyd Brothers—Amphion, Bklyn., 18-23.  
Lofius, Cecelia—Keith's, Cleveland, 11-18, Shea's,  
Buffalo, 18-23.  
Long and Cotton—Chase's, Wash., 18-23.  
Lorrett—Lipscomb, New Britain, Conn., 18-23.  
Lyndick, Dick—Arcade, Toledo, 18-23.  
McAvey, Dan, and Fifth Avenue Girls—Hammer-  
stein's, N. Y., 18-23.  
McCarthy, Myra—Trent, Trenton, N. J., 18-23.  
McCarver, The—Bijou, Ishpeming, Mich., 18-23.  
McCue and Cahill—Hathaway's, New Bedford, Mass.,  
18-23.  
McDade and Welcome—Orph. and Arch, Phila., 18-23.  
McDonald, Sadie—Atlantic Garden, N. Y., 18-23.  
McMAHON and CHAPPELLE—G. O. H., In-  
dianapolis, 17-23, Columbia, Cincinnati, 24-30.  
McMAHON, MINNIE, MAIDS—G. O. H.,  
Indianapolis, 18-23, Columbia, Cincinnati, 24-30.  
McNamee—Bijou, Racine, Wis., 18-23.  
McNamee's Monkeys—Proctor's, Albany, N. Y., 18-23.  
MACARTE SISTERS—Shea's, Toronto, 18-23.  
MacDonald, James F.—Trent, Trenton, 18-23, Keith's,  
Phila., 25-30.  
Mack, John and Carrie—Family, Mahanoy City, Pa.,  
18-23.  
Macy and Hall—Orph., Denver, 18-23.  
Maddox and Melvin—H. and B., Bklyn., 18-23.  
Mager, J. E.—Unique, Bklyn., 18-23, Nassau,  
Bklyn., 25-30.  
Majestic Trio—Atlantic Garden, N. Y., 18-23.  
Mallory Brothers, Brooke and Halliday—Poll's Cir-  
cuit, 18-24, 7, Bridgeport, Conn., 18-23.  
Mancini and Shanks—Flem's, Madison, Wis., 18-23.  
Mantell's Marionettes—Novelty, Denver, 18-23.  
Marcus and Gartie—Columbia, Cincinnati, 18-23.  
Marion and Deane—Keene's, Bklyn., 18-23.  
Marquanda, The—Howard, Boston, 18-23.  
Marshall and Mystic—Scala, Copenhagen, Denmark,  
1-30.  
Mar, Tina—Bijou, Green Bay, Wis., 18-23.  
Martin Brothers—Keith's, Boston, 18-23, Keith's,  
Prov., 25-30.  
Martinez Brothers—Sequin Tour, South America, June  
15-Oct. 15.  
Martini—A. and S., Boston, 18-23.  
Martini and Maximilian—Proctor's, Newark, N. J.,  
18-23.  
Mason and Keeler—Poll's, Springfield, Mass., 18-23.  
Mason, Ed and Kettie—Family, Lancaster, Pa., 18-23.  
Mathews and Harris—Howard, Boston, 18-23.  
Matsonia, The—A. and S., Boston, 18-23.  
Maxamith Duo—Empire, Hoboken, N. J., 18-23.  
May and Albright—Chase's, Wash., 18-23.  
May and Miller—People's, Leavenworth, Kan., 18-23.  
Mazur and Mazur—Olympic, Chgo., 18-23.  
Meany and Anderson—Keith's, Prov., 18-23.  
Meegan, Thomas—Family, N. Y., 17-23.  
Meers, The—Hippodrome, Bristol, Eng., 18-23, Hip-  
podrome, Brighton, 25-30.  
Meier and Mera—Hippodrome, Ipswich, 18-23.  
MEREDITH SISTERS—Empire Palace, Johan-  
nesburg, S. A., 4-Oct. 15.  
Merritt, Raymond—A. and S., Boston, 18-23.  
Messenger Boys' Trio—Orph., Omaha, 18-23.  
Mignani Family—Rockstar's, Wilmington, Del., 18-  
23, Audubon, London, Eng., 18-23.  
Mignon, La Petite—Keith's, Cleveland, 18-23.  
Miller, Margaret—Haymarket, Chgo., 18-23.  
Millership Sisters—Howard, Boston, 18-23.  
Military Octette and Girl with the Baton—Proctor's,  
Newark, N. J., 18-23, Keith's, Cleveland, 25-30.  
Millman Trio—Orph., Denver, 24-30.  
Mills and Morris—Proctor's, 125th St., 18-23, Keith's,  
Prov., 25-30.  
Minton and Chase—Chase's, Wash., 18-23.  
Mitchell and Cain—Proctor's, Albany, N. Y., 18-23.  
Mitchells, Three—Howard, Boston, 18-23.  
Moit, Thomas J.—Family, Shamokin, Pa., 18-23.  
Monroe, George—Keith's, Boston, 18-23.  
Monroe, Mack and Lawrence—H. and S., N. Y., 18-24,  
Pastor's, 25-30.  
Mooney and Holben—Temple, Detroit, 18-23.  
Morton and Banks—Huber's, N. Y., 18-23.  
Morton, Phil—Orph., St. John, N. B., 18-23, O. H.,  
Halifax, N. S., 25-30.  
Moser, Houghton and Mosher—Columbia, St. Louis,  
18-23.  
MOTORCIRQUE, LA—Maline, Hanover, Germany, 1-  
30, Central, Chemnitz, Oct. 1-31.  
Mowatta, Five—Shea's, Toronto, 18-23.  
Mullen and Correll—Keith's, Cleveland, 18-23.  
Murphy and Andrews—Poll's, Bridgeport, Conn., 18-  
23.  
Murphy and Frances—Park, Worcester, Mass., 18-23.  
Murphy and William—Trent, Trenton, N. J., 25-30.  
Murphy, Mr. and Mrs. Mark—H. and B., Bklyn., 18-  
23.  
MURPHY, W. H. and BLANCHE NICHOLS  
—G. O. H., Syracuse, N. Y., 18-23, Victoria, N.  
Y., 25-30.  
Murray, Elizabeth—H. and S., N. Y., 18-23.  
Murray and Alden—Howard, Boston, 18-23.  
Murray and Palmer—Kohob, Boston, 18-23.  
Nadala—Poll's, Springfield, Mass., 18-23.  
Navajo Girls—Amphion, Bklyn., 18-23.  
Navarro, Three—Columbia, Cincinnati, 18-23.  
NIBLO, FRED—Poll's, Hartford, Conn., 18-23.  
Nichols and Redford—Olympic, Chgo., 18-23.  
Nichols Sisters—Chase's, Wash., 18-23.  
Nina—G. O. H., Des Moines, Ia., 18-23.  
Nobles, Milton and Dollie—Hopkins', Louisville, 17-23.  
Columbia, St. Louis, 25-30.  
Norcross, Blain and La Mar—Portland, Portland, Me.,  
18-23.  
NORTON and NICHOLSON—Temple, Detroit,  
25-30.  
Northwood, Jack—Temple, Detroit, 18-23.  
Nye, Ned—Orph., Utica, N. Y., 18-23, Reading, Pa.,  
25-30.  
O'Hann, Charles and Jac—Hathaway's, New Bed-  
ford, Mass., 18-23.  
Orri, Adele Purvis—Family, Gloversville, N. Y., 18-  
23.  
Orlons, Three—Henderson's, Coney Island, N. Y., 18-  
23.  
O'Rourke and Burnett Trio—Shea's, Buffalo, 18-23.  
Otto Brothers—Howard, Boston, 18-23.  
Ozawa, The—Lyric, Cleveland, 18-23.  
Pantner Trio—Keith's, Cleveland, 18-23.  
Papinto—Proctor's, Newark, N. J., 18-23.  
Paulinette and Plaque—Empire, Stratford, Eng., 18-23.  
Percy, Shepherd's, Booth, 25-30.  
Paulo and Mario—Haymarket, Chgo., 18-23.  
Peerless Quartette—Olympic, Chgo., 18-23.  
Pekin Zouaves—Columbia, St. Louis, 18-23.  
Pelletier, Dora—Henderson's, Coney Island, N. Y.,  
18-23.  
Pelot, Fred and Annie—Family, N. Y., 18-23.  
Pere and Wilson—Atlantic Garden, N. Y., 18-23.  
Peshoff Troupe—Arcade, Toledo, 18-23.  
Petching Brothers—Hopkins', Memphis, 18-23.  
Phepa, Orren and Millie—Crystal, Anderson, Ind.,  
18-23, Crystal, Kokomo, 18-23.  
Philbrook and Reynolds—Pastor's, N. Y., 18-23.  
Picare Troupe—Norumbega Park, Boston, 18-23.  
Pierce and Macie—Columbia, St. Louis, 18-23, C. O. H.,  
Chgo., 25-30.  
Pierocci, Fred—Keith's, Phila., 18-23.  
Pond and Clifton—Pastor's, N. Y., 18-23.  
Potter and Hartwell—Copenhagen, Denmark, 1-30.  
Amsterdam, Holland, Oct. 1-15.  
Powell, Fred—Olympic, Chgo., 18-23.  
Prell's Dogs—Shea's, Buffalo, 18-23.  
Pryor, Percy—Olympic, Chgo., 18-23.  
Pryors, The—Keith's, Cleveland, 18-23.  
Pucka, Two—Amphion, Bklyn., 18-23.  
Rackett and Harard—Palace, Camberwell, Eng., 18-30.  
Walham Grand, London, Oct. 2-7.  
Radford and Valentine—Empress, Hartlepool, Eng.,  
18-23, Grand, Newcastle, 25-30, Empire, Bristol,  
Oct. 2-7.  
Rado and Bertman—Keith's, Boston, 18-23, Keith's,  
Prov., 25-30.  
Raimund and Good—Columbia, St. Louis, 18-23.  
Randall, Dorothy—Huber's, N. Y., 18-23.  
Rauf, Claude—West's, Peoria, Ill., 18-23.  
Ravenscroft, Charlotte—Family, Lancaster, Pa., 18-  
23.  
Ravison and June—Proctor's 58th St., 18-23.  
Rawls and Von Kaufman—Bijou, Des Moines, Ia., 18-  
23.  
Raymond, Rubr—Dominion, Winnipeg, Can., 18-23.  
Raymond and Tracy—Bijou, Calumet, Mich., 18-23.  
Redford and Winchester—Orph., Los Angeles, 18-23.  
Reeves and Young—Pastor's, N. Y., 18-23.  
Regarella, The—A. and S., Boston, 18-23.  
Reiff Brothers—Columbia, Cincinnati, 18-23.  
Remier and Cordier—Victoria, N. Y., 18-23.  
Rene and Richards—Poll's, Bridgeport, Conn., 18-23.  
Reniz Brothers—Albert Lea, Minn., 18-20, Fairmont,  
21-23, Redwood Falls, 27-30.

Reynard, Ed F.—Proctor's 58th St., N. Y., 18-23, Co-  
lonial, N. Y., 25-30.  
Rianza, The Four—Columbia, St. Louis, 18-23.  
Rice and Oak—Keith's, Prov., 18-23.  
Rice and Cohen—Chase's, Wash., 18-23.  
Rice and Elmer—Howard, Boston, 18-23.  
Rice and Prevost—Colonial, N. Y., 18-23.  
Rich and Harvey—Keith's, N. Y., 18-23.  
Rich, Jack and Bertha—Park, Worcester, Mass., 18-  
23, Portland, Bklyn., 18-23.  
Rio Brothers—Howard, Boston, 18-23.  
Robbin—Norumbega Park, Boston, 18-23.  
Robinson, Ethel—G. O. H., Indianapolis, 18-23.  
Robson, Mrs. Stuart—Keene's, Bklyn., 18-23.  
Rooney and Best—G. O. H., Indianapolis, 18-23.  
Rooney and King—Lyric, Cleveland, 18-23.  
Rooney, The—Bijou, Dubuque, Ia., 18-23.  
Ross and Fenton—H. and S., N. Y., 18-23.  
Ross and Lewis—Berlin, Germany, Aug. 21—indefinite.  
Romer and Hostelle—Bennett's, London, Can., 18-23.  
Rumsey Widows, Seven—Haymarket, Chgo., 18-23.  
Russell and Dunbar—Orph., Omaha, 17-23, Crystal,  
Sioux City, Ia., 24-30.  
Russell, Bijou—Warrington, Eng., 18-23, Palace, Sud-  
derland, 25-30.  
Russell, Bill and Carrie—Bijou, La Crosse, Wis., 18-23,  
Unique, Eau Claire, 25-30.  
Russell and Tillyne—Casto, Fall River, Mass., 18-23.  
RYAN, THOMAS J., AND MARY RICH-  
FIELD—Colonial, N. Y., 18-24, Orph., Bklyn., 25-  
30.  
SABEL, JOSEPHINE—Favored Orpheum, Buda-  
pest, Austria, Aug. 28-15, Bonstcher's, Vienna, 16-  
Oct. 16.  
Salerno—Keith's, N. Y., 18-23.  
Saline and Vera—Trent, Trenton, N. J., 18-30.  
Sanford, Florida—Novelty, Fresno, Cal., 18-23.  
Sato, O. K.—Shea's, Toronto, 18-23.  
Scanlon, Barry—Lyric, Cleveland, 18-23.  
Schenk Family—Crystal, Detroit, 18-23.  
Schepp's Dogs and Monkeys—Orph., Kansas City, 18-23.  
Schuster and Vase—Atlantic Garden, N. Y., 18-23.  
Seane, Mrs. Warren—Proctor's 58th St., 18-23.  
Scott and Johnson—Keith's, Phila., 18-23.  
Scott, Mike—Pastor's, N. Y., 18-23.  
Seelman and Chester—Huber's, N. Y., 18-23.  
Semon, Charles F.—Colonial, N. Y., 18-23.  
Serra, Charles—Keith's, Bklyn., 18-23.  
Shields and Gail—Orph. and Arch, Phila., 18-23.  
Shields and Paul—Amphion, Bklyn., 18-23.  
Silvano, Alphonse—Chase's, Wash., 25-30.  
Simmons and Harris—H. and B., Bklyn., 18-23.  
Simon and Gardner—Victoria, N. Y., 18-23, Keith's,  
Phila., 25-30.  
Sims, Houbert—Bennett's, London, Can., 18-23.  
Singer's Dogs and Monkeys—Hathaway's, New Bed-  
ford, Mass., 18-23.  
Sirks and Zeith—Lyric, Cleveland, 18-23.  
Slater and Gendy—Haymarket, Chgo., 18-23.  
Slater and Williams—Keith's, Prov., 18-23.  
Smedley and Arthur—H. and S., N. Y., 25-30.  
Smir and Kessner—G. O. H., Syracuse, N. Y., 18-  
23, Keith's, N. Y., 25-30.  
SWYDEN AND BUCKLEY—Hammerstein's, N.  
Y., 18-23, Proctor's 23d St., 25-30.  
Southard, Annie—Howard, Boston, 18-23.  
Spaulding—Lycum, Minneapolis, 18-23.  
Spaulding Brothers and Mack—Howard, Boston, 18-23.  
Stahl, Carl—Orph., Frisco, 18-23, Orph., Los An-  
geles, 24-Oct. 7.  
Staley and Birbeck—Proctor's 23d St., 18-23.  
Stanley and Brockman—Gotham, Bklyn., 18-23,  
Keith's, Prov., 25-30.  
Steeley, Ed and Co.—Pastor's, N. Y., 18-23.  
Stevens, Edwin—Keith's, Prov., 25-30.  
Stevens, Edw.—Main St., Peoria, Ill., 18-23.  
St. Onge Brothers—Standard, St. Louis, 17-30, Em-  
pire, Indianapolis, 24-30.  
Stimms and Morton—Haymarket, Chgo., 18-23.  
Strand and Thatcher—Orph., Seattle, 18-23.  
Stuart—Proctor's, Newark, N. J., 18-23.  
Sullivan and Pance—Bijou, Dubuque, Ia., 18-23.  
Sully, Lew—Keith's, Cleveland, 18-23.  
Sully, Foss—G. O. H., Indianapolis, 18-23, Colum-  
bia, Cincinnati, 24-30.  
Sully and Phelps—Star, Fort Wayne, Ind., 18-23.  
Sylvia, Margaret—Shea's, Toronto, 18-23.  
Talbot and Rogers—Orph., Kansas City, 18-23, Orph.,  
New Orleans, 25-30.  
Tanaka, The—Colonial, N. Y., 18-23.  
Taylor, Henry—Proctor's 23d St., 18-23.  
Taylor Twin Sisters—Chase's, Wash., 25-30.  
Ted and Laila—Empire, Albany, N. Y., 18-23.  
Teeple and Daniel—Hopkins', Louisville, 18-23.  
Thomas and Payne—Poll's, New Haven, Conn., 18-23.  
Thompson and Serida—Moore's, Lima, O., 18-23.  
Thompson's Elephants—Proctor's 23d St., 18-23.  
Thompson, Harry—Park, Worcester, Mass., 18-23.  
Thorne, The—H. and S., N. Y., 18-23.  
Tomkins, William—Colonial, N. Y., 18-24.  
Topsy-Turvy Trio—Arcade, Toledo, 18-23.  
Toto—Proctor's, Albany, N. Y., 18-23.  
Trillars, The—Trent, Trenton, N. J., 18-23.  
Troha—G. O. H., Indianapolis, 18-23.  
Trosadour, Three—Lyric, Cleveland, 18-23, Conry  
Lycum, Wheeling, W. Va., 24-30.  
TRUEBELL, MR. AND MRS. HOWARD—  
Shea's, Toronto, 18-23, Keith's, Cleveland, 25-30.  
Tuda, Harry—Family, Shamokin, Pa., 18-23.  
Tudor, Bea—Columbia, St. Louis, 18-23.  
Tyce and Jermon—Poll's, New Haven, Conn., 18-23.  
Valdare Troupe—H. and S., N. Y., 18-23.  
Van Trainor, Clifford—Bijou, Rockford, Ill., 18-23.  
Vermette and Dionne—Hippodrome, Madison, Eng.,  
18-23, Salford, 25-30.  
Voelker, Mr. and Mrs.—Hopkins', Louisville, 18-23.  
Von Wenzel, Mrs.—Maryland, Balto., 18-23.  
Vokes, May—Maryland, Balto., 18-23, Chase's, Wash.,  
25-30.  
Walt, Henry T.—Howard, Boston, 18-23.  
Walden, Max—Keith's, Boston, 18-23.  
Wall, Jimmy—Hopkins', Louisville, 18-23.  
Ward and Curran—Pastor's, N. Y., 18-23.  
Wardell, Minnie—Crystal, Denver, 18-23.  
Warrington, Ann—Keith's, N. Y., 18-23.  
Washer, Barbara—Bijou, Des Moines, Ia., 18-23,  
Lycum, Minneapolis, 25-30.  
Watson and Morley—Family, Lancaster, Pa., 18-23.  
Wells, Lew—Orph., Omaha, 18-23.  
Wells, Pauline—Keene's, Bklyn., 18-23.  
Wesley, Lucy—Amphion, Bklyn., 18-23.  
Wessan, Hunter and Wessan—Maryland, Balto., 18-  
23.  
West and Van Sclen—Columbia, Cincinnati, 18-23.  
West, Tom—Family, Lancaster, Pa., 18-23.  
Westcott, Eva—Keith's, Phila., 18-23, Keith's, Bos-  
ton, 25-30.  
Weston Sisters—Poll's, New Haven, Conn., 18-23.  
Wheelock's Indian Band—Proctor's, Albany, N. Y.,  
25-30.  
White, Bert—Novelty, Fresno, Cal., 18-23.  
Whitman, Frank—Krug, Omaha, 18-23, G. O. H.,  
Kansas City, 25-30.  
Whittle, W. E.—Keith's, Prov., 18-23, Keith's, Bos-  
ton, 25-30.  
Wichers, Three—Unique, Minneapolis, 18-23.  
Williams and Mayer—Bijou, South Chgo., Ill., 18-23.  
Williams—Alhambra, N. Y., 18-23.  
Williams and Beach—Bijou, Hamilton, O., 18-23.  
Wills and Ramsley—G. O. H., Indianapolis, 18-23.  
Wilson, George—Proctor's 23d St., 18-23.  
Wilson Trio—Olympic, Chgo., 18-23.  
Wilton Brothers—Orph., Omaha, 18-23.  
Winter, Winona—Orph., Bklyn., 18-23.  
Wood and Ray—Maryland, Balto., 18-23.  
Woodland Nymphs—Keith's, Boston, 18-23.  
Wormwood's Dogs and Monkeys—Maryland, Balto.,  
18-23.  
Worley and Bunell—G. O. H., Reading, 18-23, G.  
O. H., Harrisburg, 25-30.  
Young American Quintette—Hathaway's, New Bed-  
ford, Mass., 18-23.  
Young and De Vole—Poll's, Bridgeport, Conn., 18-23.  
Young, Orl and Brother—Proctor's 23d St., 18-23,  
Proctor's 58th St., 25-30.  
Zancels, The—H. and B., Bklyn., 18-23, Empire,  
Hoboken, N. J., 25-30.  
Zarroc—Chute's Park, Frisco, 17-Oct. 14.  
Zancels and Vernon—G. O. H., Indianapolis, 18-23.  
Zarda—Lyric, Cleveland, 18-23.  
Zimmer, John—Keith's, Boston, 18-23, Keith's, Prov.,  
25-30.  
Zimmerman, Willy—Proctor's, Newark, N. J., 18-23.  
Zick and King—H. and B., Bklyn., 18-23.  
Zoellers, Three—Temple, Detroit, 18-23.

Dec. 4, 5, 20, 30, Jan. 1-4, 8-11, 22-25, Feb. 12-15,  
March 12-17, 19-24.  
INDIANA—New Harmony—Thrill's Opera House,  
Oct. 2-14, Nov. 2-14, Dec. 2-14.  
Knoxville—People's Theatre, Nov. 19, Dec. 10, 24,  
Jan. 20, Feb. 10, 25.  
Grand—In Or., Nov. 19, Dec. 10, 24.  
East St. Louis—Grand Opera House, Nov. 20, 26,  
Dec. 17, Feb. 18.  
NEBRASKA—Omaha—Grand Opera House, Oct.  
2, 9, 10, 19, 26-28, Nov. 6, 13, 20, 27.  
OHIO—Middletown—Grand Opera House, in Oct.,  
Nov., Dec.  
PENNSYLVANIA—New Kensington—Opera House,  
Oct. 11, 14.  
Butte—Majestic Theatre—Oct. 2, 4, 5, 17-20.  
Lansford—Opera House, in Oct., Nov.  
Mahanoy City—Kaiser's Grand, after Sept. 19, Oct.  
3-7.  
Pittsburgh—Jefferson Theatre, Dec. 2, 25-30.  
Reading—Grand Opera House, Sept. 25-30, Oct. 18-  
23, 25-30.  
Lafayette—Shawville's Theatre, Sept. 30, Oct. 2, 3,  
5, 8, 11, 12, 14, 18-19, 20, 21, 22, 27-31, Nov.  
3-7, 10-12, 14-22, 24, 26, 28, 30.

### DATES AHEAD.

(Received too late for classification)

A BURGULAR SWEETHEART John Cassara,  
mgr.; St. Charles, Minn., 19, Fremont 25,  
Buckley 21, Philadelphia 22, Greenway 23, Red  
Wing 25, Hastings 27, Portland 28, Albert Lea  
Oct. 2, Wincham City 4, Mapleton 5.  
ARIZONA (David J. Ramona, mgr.): Colorado Springs,  
Col., Sept. 15, Feb. 25, Salida 21, Leadville 22,  
Salt Lake City, U. 27, Oct. 28, Reno, Nev.,  
29, San Francisco, Cal., Oct. 1-4.  
BRIDGE FLOYD R. (Turbett and Wallace, mgrs.):  
Alma, Ill., Sept. 25-30, Golconda Oct. 2-7.  
BROWN, KIRK G. F. Merrick, mgr.: McKeesport,  
Pa., 22, Canton, 23, 24, 25, 26, 27, 28, 29, 30.  
CARLETON OPERA: Milwaukee, Wis., Sept. 17-23,  
Sheboygan 24, Racine, Ill., 25, Aurora 26, Joliet 27



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## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Olympic this week: Frank Hart and co., Bobby Gaylor, Manus and Manette, Wilson Trio, Edwin Latell, Mr. and Mrs. Hamond, Fred Powell, Kate Brothers, Blanche Sharp, Peerless Quartet, Chisholm and St. Clair, Jennings and Renfrew, Holmes and Walton. Haymarket: Edward Clark and Runaway Widows, Stinson and Morton, Carlin and Otto, Barry and Halvers, Paolo and Marlow, Musical Goodmans, Reliance Brothers, Jeanne Brooks, Lindsay's dogs, Six and Gentry, Gus Leonard, Le Marie and Le Marie, Margaret Miller, and Carpenter Trio. Thirty-first Street: Blaine and Walters, Grottoes Randolphs, Deas and Williams, Boggs Gaylord, Jennie Bentley, and Peter J. Smith, Brown American, Brown and Garcia, Annie Leslie Williams, Le Barr, Norma Gregg, Three Barneys, Joe Maxwell, Lane and Summerville, Sams Soud, Master Slater, Mack Sisters, Le Gette, Dick and Alice McAvoy, Kauben Kapelle co., "Fannie," the diving dog, etc. Saville Park: Parnell's Resurrection, De Charge, German Marine Band, Trocadero: Waldron's Burlesquers. Folly: The Utopians. Items: Raimond and Goad were well received at the Haymarket last week. Edwin Latell had an act full of fun and good music. Alfred Kelley and co. and Pierce and Main were well received. Sidney Esson, home from Europe, is looking for a site for a new Sam Jack's.

OTIS COLBURN.

**BOSTON, MASS.**—Keith's 15-23 has Laura Burt, Woodland, Nympha, Cressy and Dayne, George W. Moore, Chastain, Castling, Danvers, Italian Trio, Max Walden, Martin Brothers, John Zimmer, Bado and Bertman, Honey Johnson, the Be-Anos, Barlow and Nicholson. Boston has a new vaudeville theatre beginning to-day. The Hub, which has had various vicissitudes and now turns to the management of L. Leamer and D. Kopp, will be the Didd Duo, Alkan and Williams, Harrington and Martello, Harry Green, Sam Murphy, and Ida Palmer. Howard Athenaeum: Matthews and Harris, Spinnen Brothers and Mack, Burke and Humphrey, His Brothers, Rice and Elmer, Otto Brothers, Three Mitchell, Alpha Trio, Dan J. Harrington, the Holdsworths, Dorena and Ladue, Murray and Alden, the Marguads, the Millership Sisters, Henry T. Wain, Annie, Bonfield. The Beverly Burlesquers are at the Palace. The Jolly Girls are the attraction at the Columbia. Austin and Stone's: Joe Crotty, Raymond Merritt, the Nolea, Riley and Margan, Le Clair and West, and Powell's Minstrel Maids. Bonanza Park: Diana, Brown and Dixon, Burke's dogs, Picaro Troupe, Robbins and Julia Crosby.

JAY BENTON.

**KANSAS CITY, MO.**—The event of the week 10 was the opening of the Orpheum, Kansas City's best vaudeville house, which has been entirely redecorated and refurnished. Martha Lehman continues in charge with Will Wines as assistant manager. An excellent bill, headed by Harry Corson Clarke and co. in strategy, pleased immensely. Others were Estelita, Perry, Frank Eber and co., Harper, Desmond and Bailey, Nixon and Holmes, and Sylvester, Jones and Fringie. The National opened its second season 10 to good crowds with the Flying Malardis, Violet Wilson, Walter Watkins, Bruditt and Lerona, Jimmie Burrell, and Sam Smith. The Mascotte was the Century offering 10-16. Business fair. Colonial Girls 17-23. The Mascotte opening is announced for 17. Sam Benjamin will again be in charge for the Heim Brothers.

D. KEDDY CAMPBELL.

**PHILADELPHIA, PA.**—There are too many theatres here devoted to vaudeville and burlesque and only the best will survive. Keith's New Theatre 15-23 has Lafayette (second week), Eva Westcott, Four Picoonias, Barn's dogs, Lee Harrison, Coakley and McBride, Vera King, Scott and Jackson, the Delmaras, and Al. Coleman. The Casino presents Fred Irvine's Big Show, Devil's Daughter. The Bijou presents the Alcazar Beauties, Orientals 25. Trocadero has the Imperial Burlesquers, Avenue Girls 25. The Lyceum presents the Rents-Santley co., Blue Ribbon Maids, Arch Street Museum, Shickley and Gail, Edith Cullen, Kelly and Taggart, McBride and Welcome, and Tom Lancaster.

A. FERNBERGER.

**ALBANY, N. Y.**—Proctor's Theatre (Howard Graham, mgr.): Week 11-16: Packed houses; excellent bills including Alkan and Williams, Rice and Fringie, and Edward Blomfield and co. Mr. and Mrs. Sidney Drew, Alf. Grant and Ethel Hoar, Martini and Mazzullini, Billy Gould and Valenza, Sarratt and Mills and Morris. Gaiety (H. B. Nichols, mgr.): Week 11-16: The Work Bakers; co. and drew well. Wine, Women and Song 15-23. Electric Park: Week 11-16 closing of very prosperous season. Bill: Dixie Troubadours, Mr. and Mrs. Sam King, Carl Blumfeld, Majestic Trio, Mattie Hughes, and John Williams. GEORGE W. HERICK. **JERSEY CITY, N. J.**—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The Alcazar Beauties came 11-16 to fine business. Orientals 15-23. Park Theatre, Bayonne (E. A. Schiller, mgr.): The season ended 16 with Phono, Rice and Cady, the Pelota, Bender and Gaudier, Chris Smith and the Two Johnsons, Costume and Gillette, and Irene Lee. The season has been fair. Item: Manager Schiller, of the Park Theatre, has leased the Union Opera House at West Brighton 3, 1, and will give a season of vaudeville, opening 25.

WALTER C. SMITH.

**CLEVELAND, O.**—Keith's Theatre 15-23 has Mr. and Mrs. Sidney Drew, Lew Sully, Musical Johnstone, Pantner Trio, La Petite Mignon, and Mullin and Orelli. The Star Theatre offers the Empire Burlesquers. The Casino Girls come to the Empire Theatre. Manager Lang is giving good bills at the Lyric. This week: Baby Hawkins, Troubadour Trio, Mooney and King, Clark and Temple, Howell and Emerson, and Barry Scanlon.

WILLIAM CRATON.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, mgr.): Large houses 11-16, saw the Fadedettes Orchestra, Italian Trio, Spinnen Brothers, Mack and Bernac's Circus, May Dwyer and W. A. Mortimer, Belle Stembler, Happy Jack Gardner, Mooney and Holbein, Marie Laurent, Le Clair and Hardy, Gorman and West, and Ed Betman. Westminster (George H. Batschler, mgr.): Fred Irvine's Malicious 11-16 to good houses. New York Stars 15-23.

HOWARD C. RIPLEY.

**BALTIMORE, MD.**—Maryland week 15-23: May Yokes, Wormwood's monkeys, Three Keatons, J. Francis Dooley, Wood and Ray, Miral Von Wenzel, Women, Hunter and Women, The Avenue Girls, co. in at the Monumental Theatre. The Bijou offers Jeanne Ardelie and co., Katsenjammer Trio, George Austin, Harriden Brothers, Sally Randall, and James Mullin.

HAROLD BUTLER.

**CINCINNATI, O.**—The Columbia had a fine bill 10-16, including Dida, Peking Zouaves, Captain Bloom's wireless telegraph, Mr. and Mrs. Naudette in another cucumber, Carver and Pollard, Aurie Dagwell, Musical Goodmans, and Madame Hapfeldt. The Standard had the Bon Ton Burlesquers week 10-16. Performance good and business large. The Empire Burlesquers were at People's.

H. A. SUTTON.

**ST. LOUIS, MO.**—At the Columbia 15-23 are Pauline Hall, Peking Zouaves, Mosher, Houghton and Mosher, Mr. and Mrs. Alfred Kelly, Four Blanes, Felix, Barry and Barry, Dorothy Drew, Flores and Moore, Baiman and Good, Fox and Summers, and Ben Turpin. At the Standard the Mascotte Burlesquers are holding forth. The Jersey Lillies are at the Gayety.

J. A. NORTON.

**BUFFALO, N. Y.**—Shea's week 11 offered Madame Mantell, Mr. and Mrs. Howard Trussell, John Eberly, Macarte Sisters, Gallagher and Barrett, Dixon and Anger, Juggling Monarchs, and the Hippodrome elephants. Roble's Knickerbocker Burlesquers scored at the Garden. New London Gaiety Girls delighted S. R. O. business at the Lafayette.

E. O'CONNOR.

**SAN FRANCISCO, CAL.**—At the Orpheum 4-11 Rose Stahl and co., Quinlan and Mack, Francis Gerard, Brown and Brown, Howard and North, Avon Comedy Four, Mr. and Mrs. John Allison, and Nina Morris and co. The Chutes 4-11 has Jacobs' dogs, La Fayette, La Mont Troupe, Five Hevitts, Abbott and Bryant, Thomas Fuller, and Edna Grant.

OSCAR S. FRANK.

**INDIANAPOLIS, IND.**—Grand (Shafer Eiegler, mgr.): Week 11-16: Professor Rugg, Three Nevares, Clayton, Jenkins and Jasper, Clivette, Marcus and Gastelle, Jimmy Wall, West and Van Nieu, Armstrong and Holly. Empire (Charles Simpson,

mgr.): Merry Maidens week 11-16; best of season, to Sue houses. New Century Girls 15.

PEARL KIRKWOOD.

**WASHINGTON, D. C.**—The bill at Chase's 15-22 presents Ladonia Cotton and Nick Long, Olive May and John W. Hill, Barbara Lancaster co., Murray Link, Klein and Clifton, Sophie Burham, and Mirrel and Glose. Kerman's Lyceum has Rolly and Woods' Show. Miss New York, Jr., 25.

JOHN T. WARDE.

**HARTFORD, CONN.**—Poli's Theatre (S. E. Poll, mgr.): Louis Kelly, mgr.: Packed houses, week 11-16. Bill: Barrow-Lancaster co., Murray and Andrews, Diamond and Smith, the Columbians, Sydney Grant, Josephine Gammann, and Three Jockeys.

A. DUMONT.

**TORONTO, CAN.**—Shea's (J. Shea, mgr.): Week 11: Agnes Family, Heugler, Glatzer, Frederic Reed and co., Mitchell and Oak, Paul Barrow, Broad and Broad, and Lotta Gladstone. Star (F. W. Stahl, mgr.): Miner's Burlesquers.

STANLEY MCKEOWN BROWN.

**LOS ANGELES, CAL.**—Orpheum (Clarence Brown, mgr.): Good bill 4-16, including Jacobs' dogs, Josephine Dwyer, Yankee Doodle Boys, Hock, Elton and co., O'Brien and Havel, Violet Dale, Howard Brothers, and the Millman Trio.

DON W. CARLTON.

**OMAHA, NEB.**—The season at the Orpheum opened 10 to a splendid audience. The programme consisted of Schlegel's dogs, Paul Barrow, Talbot and Rogers, Frodo and Dare, Bertie Fowler, Knight Brothers and Sawtelle, Leslie and Dalley, De Koe Trio.

JOHN R. KINGWALT.

**MILWAUKEE, WIS.**—Star (F. E. Trotman, mgr.): The Washington Society Girls filled the house 10, and gave a performance that was thoroughly appreciated. Tiger Lillies 17-23.

CLAUDE L. N. NORRIS.

**SCRANTON, PA.**—Star (Alf. G. Harrington, mgr.): Vanity Fair Burlesquers 11-16. Usual big crowds; pleased. Academy of Music (A. J. Duffy, mgr.): Week 11-16: continued Della Fox, Emmett and co., James Richmond Gleavey, Yackley and Bunnell, Herbert Brooks, Doherty's poodles, and Sherman and De Forest. Excellent bill: S. R. O. Family Theatre (H. J. Graumann, mgr.): Week 11-16 (opening): Stela and Smith, Thoma Armstrong, the Woodward, Howell and Emerson, Robert Athon and co., and Klein and Klein. Good bill; excellent business.

**FALL RIVER, MASS.**—Castro (Al. Haynes, mgr.): J. Fred Lees, res. mgr.: The sixth season will open 15 with Dida, Amy Washington and co., Paul Barnes, and others. Items: George Haley has signed with Manager Haynes, and will be resident manager of the Colonial in Lawrence, which Manager Haynes has leased for a term of years. The old Castro in Lawrence will be closed. S. R. O. Shady will open his season of vaudeville at the Bijou 25.

**LANCASTER, PA.**—Woodworth Roof-Garden (John B. Peoples, mgr.): Business good 11-16, with O'Leary's Kid, Burton and Brooks, Otto Brothers, Youngs and Brown, Provo and Almon, and Edna and Fred. Season will close Family Theatre (Edward Monart, mgr.): The following bill pleased large houses 11-16: Fern Comedy Four, Great Eldridge, Charlotte Coste, Nellie Randall, Burkhardt and Berry, and James A. Mullin.

**NEWARK, N. J.**—Proctor's week 11-16: James J. Corbett and O'Leary's, Fagan and Byron, Six Allisons, Carl Family, Lew Hawkins, Hawthorne and Burt. Capacity houses. Waldmann's had Clark's Runaway Girls to big business. Vanity Fair co. 15. Electric Park closed good season 16 with Agnes Champney, Shepherd and Ward, George J. Green, Steiner and Thomas, Camille Stevens, Wood and Bernard, Jennett Brothers.

**ROCHESTER, N. Y.**—Cook's Opera House (J. H. Moore, mgr.): W. B. McCallum, res. mgr.: S. R. O. 11-16. Bill: Colby Family, Red Birds, Bloom and Cooper, Jack Northwell, Louise Dreyer, the Chamberlains, Gossman's co. and dance, and the Kinkadees. Corinthian Theatre (H. C. Jacobs, mgr.): F. C. Strauss, res. mgr.: Wine, Women and Song attracted large houses 11-16. Knickerbockers 15-23.

**DENVER, COL.**—Orpheum week 10-16: Mrs. Otis Spencer, Colored Burlesquers, Oriska Warden and co., Gossard and Bailey, Lew Hawkins, Edna and McDermott, Allen's monkeys. Novelty Theatre (H. Labelski, mgr.): Mabel Baker, La Zar and La Zar, Helu Children, De Lanka. Crystal Theatre (G. Ira Adams, mgr.): Lopes and Lopes, Charles Chester, Le Lord and Kead.

**TROY, N. Y.**—Proctor's Grandstand (William H. Graham, mgr.): Week of 11-16: Deltorelli and Gilesmo, Barr and Evans, Two Pucks, Charles R. Sweet, Carmencita, Shean and Warren, Golden Gate Quartette, Macart's dogs and monkeys, business continues. S. R. O. Royal Theatre (William H. Buck, mgr.): Al. Brewer's Beauty Show 11-16; fine houses.

**SPRINGFIELD, MASS.**—The bill at Poli's week 11 was Mysterious De Bure, Ned Nye and the D'Arville Sisters, the Le Pages, Mattie Lockett, Malloy Brothers, Brooks and Halliday, Elwood P. Eastwick, and George and Elmo. The Nelson and the European Sensation Burlesquers and a Son of East to split up week of 11.

**MEMPHIS, TENN.**—East End Park (A. B. Morrison, mgr.): Business week 10-16 was big. Fine bill, including McMahon's Minstrel Maids, Dr. Hunt's Apocryph, Frio Adair, Harry and Halvers, McDermott and Chappelle. Season closes 30, and the Grand Opera House vaudeville season opens Oct. 2 under same management.

**BRIDGEPORT, CONN.**—Poli's (S. E. Poll, prop., E. B. Mitchell, res. mgr.): Josephine Cohen is delighting crowds 11-16. Her bill is a combination of information, fun and clever. The Weston Trio's music is agreeably played. Caron and Farnum, Larkins and Peterson, and the Dancing Mitchell complete the bill.

**SYRACUSE, N. Y.**—Grand Opera House (C. H. Plummer, mgr.): For week 11-17, drew well. De Lords scored heavily. Week 11-16: Lind, Transatlantic Four, Taylor Twin Sisters, John Le Clair, John F. Clark, Hanson and James, and Edwin Keough and co.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Hathaway, mgr.): John M. Hathaway, res. mgr.: Week 11-16: Season opened with a strong bill, including Three Sisters, Kim, Girard and Gardner, Tascott, Murphy and Willard, Dorothy Keaton, Inness and Ryan, and Valene Brothers; capacity business.

**SHAWKIN, PA.**—Family Theatre (W. D. Nichols, res. mgr.): Opened season week of 4 to immense business. Bill: Philbrooks and Reynolds, Watson and Morriay, Baber and Robinson, Musical Hucha, Jules Harmon, La Morthe Trio, and Thomas J. Mair to big business.

**HOBOKEN, N. J.**—Empire Theatre (A. M. Brucemans, mgr.): For week 11-17, business with Mr. and Mrs. Gardner Crane, Dick and Harriet Austin, Walsh, Thorne Dorgival, Snyder and Buckley, Monroe, Mack and Lawrence, James F. McDonald, Tenji and co.

**PORTLAND, ORE.**—Week 11-16: Grand: Great Busch Family, Aldre Brothers, Fred Parinton, Brooks and Brooks, James Hawley, Four Houseworts. Star: Great Ma June, the Rinaldis, Roy McBain, Clancy and Schwartz, John McGrath, Violet Welby-Cook.

**PAWTUCKET, R. I.**—New Theatre (J. W. Capron, mgr.): Week 11: Carey and Cotter, Murray and Alden, George J. Foster, Leon Hanson, Bill Hinds, Frank Bealer, Charles H. Webster, Ben Johnson. Good business.

**WORCESTER, MASS.**—Park (Alf. T. Wilton, mgr.): Crowded houses 11-16 saw Eddie Leonard, Melville and Stetson, De Witt, Burns and Turrance, Jane Courthouse and co., Dorach and Russell, Miral Von Wenzel, and Rado and Bertram.

**LYNN, MASS.**—Auditorium (Harry Kates, mgr.): Week 11-17, performance good, to crowded houses. Bill: George Wilson, Mudge and Morton, Hicky and Nelson, Ellsworth and Burt, V. F. Woodward, Hughes and Hamilton, Gilroy, Haynes and Montgomery.

**NEWPORT, R. I.**—Shady's Freebody Park The-

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atre (Charles E. Cook, mgr.): A very successful season closed 16 with Rialta, Bellman and Moore, Robert and Berg, Charles Harris, the Alhambra, Will Doherty, and the Zinghairs Trio.

**UTICA, N. Y.**—Orpheum Theatre (E. L. Keonke, mgr.): Week 11: George and May Woodward, Casino Comedy Four, Polt and Kollins, Turrolo, James H. Collins, Belle Hathaway's monkeys, and Della Stacey.

**WATERBURY, CONN.**—Jacques Jean Jacques, mgr.: Dida, Tyce and Jermon, Mason and Keeler, Young and Devoile, Thomas and Payne, and Morton, Temple and Morton 11-16 to large and well pleased audience.

**WILMINGTON, DEL.**—Gerrick (William L. Dechader, mgr.): Ward and Curran, Annie May Abbott and co., Maximilian, McCusick and Sylvester, Pero and Wilson, Tom Lancaster, Three Vovavians, and Marion Sabel Deane and co. 11-16; good houses.

**DOVER, N. H.**—Central Park (A. R. Leighton, mgr.): Week 1-4 closed the season, and the Doherty pleased good business. Bill: Jack Kelly, Elsie Carrier, E. A. Clarke, F. W. McGuire, Elmer Hall, Hester Armstrong, W. R. Cooke, and Rita Mackey.

**KENOSHA, WIS.**—BIJOU THEATRE (F. J. O'Brien, mgr.): Continuous vaudeville 11-16 to S. R. O. Bill: Lucie-Hans, James H. Maxwell, Gordon and Hayes, Sakametz Jay Troupe, John Flynn, Cook and Oake, Della Walker, and George Lewis.

**TRENTON, N. J.**—Trent Theatre (Edward Ronton, mgr.): The best bill of season week 11, included Valerie Berens and co., the Girl from Coney Island, Albert Dorena, Wood and Ray, Madax and Melvin, Fiske and McDonough, and Charles Seaman.

**JAMESTOWN, N. Y.**—Columbia Theatre (John Delmar, mgr.): Week 11-16: Treloar, Mr. and Mrs. Neil Litchfield, Tom Gillen, Waldorf and Mendon, Gradwick Trio, and Earl Lindsey make up a good bill. Successful season closed 16. Business excellent.

**WINNEPEG, CAN.**—Dominion Theatre (M. Kyla, mgr.): Georgia Gardner and Joseph Haiders 4-16 to S. R. O. Last Russell, Georgia Lewis, Dea and Madolny, Clifford von Trador, and Jim Crow and Wife also pleased.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fullerton, mgr.): Week 4: Gardner and Gold, Kelley and Gilman, Helena, Nat Carr, Woods and Woods. Big business.

**FORT WAYNE, IND.**—Robison Park Theatre (George H. Fisher, mgr.): Week 3-9: Callahan and Mack, Lucy and Lucie, Blanche Sharp, Frence Brothers, Schack Brothers, Phono. Good business.

**PORTLAND, ME.**—Portland Theatre (James E. Moore, mgr.): A fine bill week 11, including George W. Moore, Gaiety Brothers, Ann Warrington and co., Bile Brothers, Thoma Jullian, and the Grospeans.

**RACINE, WIS.**—Bijou Theatre (W. C. Tieda, mgr.): Bill week 3-10: Imperial Trio, Addams and Livingston, La Barr, the De Green, Edith Shaw. Capacity audience.

**LANSING, MICH.**—Bijou Theatre (D. J. Robson, mgr.): Two Pantes, Ogeria Arnold, Ver Valla, Sully and Phelps, Tom Farrell; good programme to packed houses.

**LA CROSSE, WIS.**—Bijou (W. F. Gallagher, mgr.): The Allans, Charles and Minnie Burroughs, Ed Christie, and Mrs. and Mrs. Morrell opened 11 to large business.

**PATERSON, N. J.**—Bijou (J. H. Rowley, mgr.): William's Oriental 11-16 to capacity business. Bill: Americans 15-23. Family (Morris and Sims, mgr.): Good bill, headed by John Burke and Wile Mike.

**READING, PA.**—Bijou (Updagraff and Brownell, mgr.): Sheridan's City Sports 11-16. Houses and performances good.

**CHAMPAIGN, ILL.**—Callum (Hagfried and Ryan, mgr.): Hayes and Graham, Simma, Yehawa, and the Wrenna pleased good business week 4-9.

**BRUNSWICK, ME.**—Bicycle Theatre: Ellsworth and Burt, Charles Kenna, Anderson and Guines, Ray and Graham, and Zella 4-9. Season closed 10.

**EAST ST. LOUIS, ILL.**—Family Theatre (L. E. Land, mgr.): Opened 11; capacity increased and overhauled.

**MONTREAL, CAN.**—Theatre Royal (Sparrow Amusement Co., mgr.): Week 11-16 Carr's Thoroughbred, Broadway Gaiety Girls 15-23.



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GOSSIP.

G. Nelson Cuming, president of the Central Telephone and Electric Company, of St. Louis, and Toby Craig, soubrette of the Delmar Garden Opera company, were married at the Episcopal Church of the Ascension, St. Louis, on Sept. 11. The Rev. James Winchester officiating. Mr. and Mrs. Cuming will make their home in New York.

The box office receipts at the Academy, Pottsville, Pa., were attached by Mamie and Benjamin Karger, members of Alone in the World company, then playing at the house. Their claim was for salaries due. The case was settled.

Harry B. Stanford has returned to England, where he will be seen again this season as a member of Sir Henry Irving's company.

The three hundredth performance of Fantana was given at the Lyric Theatre last Tuesday night. Silver pencils were distributed as souvenirs.

Vinie Daly entered the cast of The Kollicking Girl on Sept. 11, taking the role of Almee Angeles, who has retired from the company.

Booth Tarkington, the novelist, and Mrs. Tarkington sailed for Italy Sept. 11 on the North German Lloyd liner *Koenigin Luise*.

The Southern route of the Polly Primrose company has been entirely changed, owing to the yellow fever scare.

George H. Broadhurst, author of The Duke of Duluth, now at the Majestic, and many other plays, came to the rescue of his musical comedy the latter part of last week, replacing Frank Dearduff in the role of a high priest, as Mr. Dearduff became ill from overwork.

John Bull's Other Island was put in active rehearsal at the Garrick Theatre last Wednesday by the Arnold family company.

William Henry Derr, Jr., son of the proprietor of the Washington Hotel, Philadelphia, who has many friends in the profession, was married recently to Kathryn Fredericks Miedel, daughter of Mr. and Mrs. George M. Miedel.

A professional matinee of Man and Superman will be given at the Hudson Theatre next Thursday, to which all the prominent actors in town have been invited.

Ida Brooks Hunt and Margaret Sayre, of the Henry W. Savage forces, returned from Europe Thursday on the steamship *Deutschland*.

The Rogers Brothers will appear next season as their own managers in a new musical comedy of their present style. Maud Raymond, who will rest this season, will play the leading female role.

The first original production in two years at the Grand Opera House occurs on Monday, Oct. 9, when A. H. Woods will present Elsie Fay in a new musical comedy by William Hoffman and Van Alstyne, entitled The Belle of Avenue A.

Harrison J. Wolfe has been engaged for The Marriage of Kitty, in which he will be featured.

There was no matinee performance at Lew Fields' Theatre last Saturday. The entire company attended The Music Master, which is to be burlesqued by Lew Fields' company next Thursday.

Edmond Mulhay has been confined in the General Hospital at Buffalo, N. Y., for the past three months suffering from myelitis. He is slowly improving.

Mary Van Buren, who has just returned to New York from a tour around the world with the J. Daniel Frawley Stock company, has written a burlesque of Madame Sans Gene, which will be first produced early next month, probably at Carnegie Lyceum, during the annual convention of the Alpha Delta Phi.

Edwin Stevens, who has been playing The Ancient Mariner in The Pearl and the Pumpkin, will retire from the cast at the end of the week in favor of Harry Gilfoil.

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